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Continued on last page.

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SHAKESPEARE'S
MERCHANT OF VENICE.

WITH

NOTES, EXAMINATION PAPERS, AND PLAN OF PREPARATION.

(SELECTED.)

By BRAINERD KELLOGG, A.M.,

Professor of the English Language and Literature in the Brooklyn Collegiate and Polytechnic Institute, and author of a "Text-Book on Rhetoric," a "Text-Book on English Literature," and one of the authors of Reed & Kellogg's "Graded Lessons in English," and "Higher Lessons in English."

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EDITOR'S NOTE.

THE text here presented, adapted for use in mixed classes, has been carefully collated with that of six or seven of the latest and best editions. Where there was any disagreement, those readings have been adopted which seemed most reasonable and were supported by the best authority.

The Clarendon Press notes upon this play form the substance of those here used. Prof. Meiklejohn's plan, as set forth in the "General Notice" annexed, has been carried out in this volume, as in the others of this series. But as these plays are intended rather for pupils in school and college than for ripe Shakespearian scholars, we have not hesitated to prune the notes of whatever was thought to be too learned for our purpose, or on other grounds was deemed irrelevant to it. The notes of other English Editions have been freely incorporated.

B. K.

THE HOUSE IN WHICH SHAKESPEARE WAS BORN.

From a Drawing by J. W. Archer.

GENERAL NOTICE.

"AN attempt has been made in these new editions to interpret Shakespeare by the aid of Shakespeare himself. The Method of Comparison has been constantly employed; and the language used by him in one place has been compared with the language used in other places in similar circumstances, as well as with older English and with newer English. The text has been as carefully and as thoroughly annotated as the text of any Greek or Latin classic.

"The first purpose in this elaborate annotation is, of course the full working out of Shakespeare's meaning. The Editor has in all circumstances taken as much pains with this as if he had been making out the difficult and obscure terms of a will in which he himself was personally interested; and he submits that this thorough excavation of the meaning of a really profound thinker is one of the very best kinds of training that a boy or girl can receive at school. This is to read the very mind of Shakespeare, and to weave his thoughts into the fibre of one's own mental constitution. And always new rewards come to the careful reader—in the shape of new meanings, recognition of

thoughts he had before missed, of relations between the characters that had hitherto escaped him. For reading Shakespeare is just like examining Nature; there are no hollownesses, there is no scamped work, for Shakespeare is as patiently exact and as first-hand as Nature herself.

"Besides this thorough working-out of Shakespeare's meaning, advantage has been taken of the opportunity to teach his English—to make each play an introduction to the ENGLISH OF SHAKESPEARE. For this purpose copious collections of similar phrases have been gathered from other plays; his idioms have been dwelt upon; his peculiar use of words; his style and his rhythm. Some Teachers may consider that too many instances are given; but, in teaching, as in everything else, the old French saying is true: *Assez n'y a, s'il trop n'y a.* The Teacher need not require each pupil to give him *all* the instances collected. If each gives one or two, it will probably be enough; and, among them all, it is certain that one or two will stick in the memory. It is probable that, for those pupils who do not study either Greek or Latin, this close examination of every word and phrase in the text of Shakespeare will be the best substitute that can be found for the study of the ancient classics.

"It were much to be hoped that Shakespeare should become more and more of a study, and that every boy and girl should have a thorough knowledge of at least one play of Shakespeare before leaving school. It would be one of the best lessons in human life, without the chance of a polluting or degrading experience. It would also have the effect of bringing back into the too pale and formal English of modern times a large number of pithy and

vigorous phrases which would help to develop as well as to reflect vigor in the characters of the readers. Shakespeare used the English language with more power than any other writer that ever lived—he made it do more and say more than it had ever done; he made it speak in a more original way; and his combinations of words are perpetual provocations and invitations to originality and to newness of insight."—J. M. D. MEIKLEJOHN, M.A., *Professor of the Theory, History, and Practice of Education in the University of St. Andrews.*

Shakespeare's Grammar.

Shakespeare lived at a time when the grammar and vocabulary of the English language were in a state of transition. Various points were not yet settled; and so Shakespeare's grammar is not only somewhat different from our own but is by no means uniform in itself. In the Elizabethan age, "Almost any part of speech can be used as any other part of speech. An adverb can be used as a verb, 'They *askance* their eyes;' as a noun, 'the *backward* and abysm of time;' or as an adjective, 'a *seldom* pleasure.' Any noun, adjective, or neuter [intrans.] verb can be used as an active [trans.] verb. You can 'happy' your friend, 'malice' or 'foot' your enemy, or 'fall' an axe on his neck. An adjective can be used as an adverb; and you can speak and act 'easy,' 'free,' 'excellent;' or as a noun, and you can talk of 'fair' instead of 'beauty,' and 'a pale' instead of 'a paleness.' Even the pronouns are not exempt from these metamorphoses. A 'he' is used for a man, and a lady is described by a gentleman as 'the fairest *she* he has yet beheld.' In the second place, every variety of apparent grammatical inaccuracy meets us. *He* for *him*, *him* for *he*; *spoke* and *took* for *spoken* and *taken*; plural nominatives with singular verbs; relatives omitted where they are now considered necessary; unnecessary antecedents inserted; *shall* for *will*, *should* for *would*, *would* for *wish*; *to* omitted after '*I ought*,' inserted after '*I durst*;' double negatives; double comparatives ('more better,' &c.) and superlatives; *such* followed by *which* [or *that*], *that* by *as*, *as* used for *as if*; *that* for *so that*; and lastly some verbs apparently with two nominatives, and others without any nominative at all."—Dr. Abbott's *Shakespearian Grammar*.

Shakespeare's Versification.

Shakespeare's Plays are written mainly in what is known as *unrimed*, or *blank-verse*; but they contain a number of riming, and a considerable number of prose, lines. As a general rule, rime is much commoner in the earlier than in the later plays. Thus, *Love's Labor's Lost* contains nearly 1,100 riming lines, while (if we except the songs) *Winter's Tale* has none. *The Merchant of Venice* has 124.

In speaking we lay a stress on particular syllables: this stress is called *accent*. When the words of a composition are so arranged that the accent recurs at regular intervals, the composition is said to be *metrical* or *rhythmical*. Rhythm, or Metre, is an embellishment of language which, though it does not constitute poetry itself, yet provides it with a suitably elegant dress; and hence most modern poets have written in metre. In blank verse the lines consist u—

ally of ten syllables, of which the second, fourth, sixth, eighth, and tenth are accented. The line consists, therefore, of five parts, each of which contains an unaccented followed by an accented syllable, as in the word *attend*. Each of these five parts forms what is called a *foot* or *measure*; and the five together form a *pentameter*. "Pentameter" is a Greek word signifying "five measures." This is the usual form of a line of blank verse. But a long poem composed entirely of such lines would be monotonous, and for the sake of variety several important modifications have been introduced.

(*a*) After the tenth syllable, one or two unaccented syllables are sometimes added; as—

"*Me-thought* | *you said* | *you net* | *ther lend* | *nor bor* | *row.*"

(*b*) In any foot the accent may be shifted from the second to the first syllable, provided two accented syllables do not come together.

"*Pluck' the* | *young suck'* | *ing cubs'* | *from the'* | *she bear'.* | "

(*c*) In such words as "yesterday," "voluntary," "honesty," the syllables *-day*, *-ta-*, and *ty* falling in the place of the accent, are, for the purposes of the verse, regarded as truly accented.

"*Bars' me* | *the right'* | *of vol'-* | *un-ta'* | *ry choos'* | *ing.*"

(*d*) Sometimes we have a succession of accented syllables; this occurs with monosyllabic feet only.

"*Why, now, blow wind, swell billow, and swim bark.*"

(*e*) Sometimes, but more rarely, two or even three unaccented syllables occupy the place of one; as—

"*He says* | *he does,* | be-ing *then* | *most flat* | *ter-ed.*"

(*f*) Lines may have any number of feet from one to six.

Finally, Shakespeare adds much to the pleasing variety of his blank verse by placing the pauses in different parts of the line (especially after the second or third foot), instead of placing them all at the ends of lines, as was the earlier custom.

N. B.—In some cases the rhythm requires that what we usually pronounce as one syllable shall be divided into two, as *fi-er* (fire), *su-er* (sure), *mi-el* (mile), &c.; *too-elve* (twelve), *jaw-es* (joy), &c. Similarly, *she-on* (-tion or -sion).

It is very important to give the pupil plenty of ear-training by means of formal scansion. This will greatly assist him in his reading.

PLAN OF STUDY

FOR

'PERFECT POSSESSION.'

To attain to the standard of 'Perfect Possession,' the reader ought to have an intimate and ready knowledge of the subject. (See opposite page.)

The student ought, first of all, to read the play as a pleasure; then to read it over again, with his mind upon the characters and the plot; and lastly, to read it for the meanings, grammar, &c.

With the help of the scheme, he can easily draw up for himself short examination papers (1) on each scene, (2) on each act, (3) on the whole play. (See page 13.)

1. **The Plot and Story of the Play.**
   - (*a*) The general plot;
   - (*b*) The special incidents.

2. **The Characters:** Ability to give a connected account of all that is done and most of what is said by each character in the play.

3. **The Influence and Interplay of the Characters upon each other.**
   - (*a*) Relation of A to B and of B to A;
   - (*b*) Relation of A to C and D.

4. **Complete Possession of the Language.**
   - (*a*) Meanings of words;
   - (*b*) Use of old words, or of words in an old meaning;
   - (*c*) Grammar;
   - (*d*) Ability to quote lines to illustrate a grammatical point.

5. **Power to Reproduce, or Quote.**
   - (*a*) What was said by A or B on a particular occasion;
   - (*b*) What was said by A in reply to B;
   - (*c*) What argument was used by C at a particular juncture;
   - (*d*) To quote a line in instance of an idiom or of a peculiar meaning.

6. **Power to Locate.**
   - (*a*) To attribute a line or statement to a certain person on a certain occasion;
   - (*b*) To cap a line;
   - (*c*) To fill in the right word or epithet.

INTRODUCTION

TO

THE MERCHANT OF VENICE.

In this delightful comedy we have a gallery of foreign scenes and portraits. Venice and the Rialto—lovers in a gondola—moonlit groves and sweet music, seem the very elements of poetical representation; added to which we have the attraction of two dramatic plots, a succession of characters marked by strong individuality and personal contrasts, and dialogues and speeches remarkable for their select beauty, vigor, and picturesque language. The whole drama is carefully finished, and with such artistic skill and success as to render it equally interesting and effective as a romantic poem and a theatrical performance.

The composition of this play belongs to the middle period of Shakespeare's dramatic career, when imagination was the more active and predominant faculty, though often yielding to philosophic analysis and speculation. At a later period we have greater power, deeper insight, and profounder emotion, but only casual returns of that sportive gaiety and inspiring romance which form the sunshine of his drama. *The Merchant of Venice* is one of the plays enumerated by Meres in 1598. It was probably produced

a few years earlier, as Henslow in his *Diary* mentions *The Venetian Comedy*, a play acted in August, 1594. Shakespeare's drama was published in 1598, entered in the Stationers' Registers on the 22d of July, and two other editions were issued in 1600. As usual, the poet had recourse to older fictions for the incidents of his drama. The two plots are both taken from that storehouse, the Latin *Gesta Romanorum*, portions of which found their way into all collections of tales. The story of the bond, and the forfeiture of the pound of flesh, is supposed to be originally Oriental; and it is also given in the work of a Florentine novelist, Ser Giovanni Fiorentino, which was written as early as 1378, but not published until two centuries later. This tale, called *Il Pecorone*, contains the leading incidents of the play. 'The lender of the money (under very similar circumstances, and the wants of the Christian borrower arising out of nearly the same events) is a Jew, and there also we have the

> "equal pound
> Of your fair flesh, to be cut off and taken
> In what part of your body pleaseth me."' *

The disguise and agency of Portia, and the gift of the ring, are also taken from this novel, and the heroine is 'Donna del *Belmonte*.'

The story of the choice of the three caskets has been closely followed by the dramatist, but in the novel the chooser is a lady, daughter of the king of Apulia. To as-

* Collier's *Shakespeare's Library*, in which the novel of Fiorentino is published. It also forms part of the *Latin Stories of the Thirteenth and Fourteenth Centuries*, printed by Mr. Wright.

certain whether she was worthy the hand of the son of Anselmus, emperor of Rome, three vessels were placed before her. One was of pure gold, and filled with dead men's bones; it bore this inscription: 'Who chooses me shall find what he deserves.' The second was of silver, filled with earth, and was inscribed: 'Who chooses me shall find what nature covets.' The third vessel was of lead, but filled with precious stones, and it bore the inscription: 'Who chooses me shall find what God hath placed.' The princess, like Bassanio, preferred the leaden vessel, and was united to the object of her affection. Of these foreign tales no English translation of the time of Shakespeare has been met with. It is highly probable, however, considering the avidity with which all romantic fictions were sought after and perused during the reign of Elizabeth, that such a work existed. Nay, it is likely that the incidents had been produced on the stage long previous to the date of *The Merchant of Venice*. In Gosson's *School of Abuse*, 1579, among the few 'good and sweet' plays of which grave Stephen approved, he mentions *The Jew shewn at the Bull, representing the Greediness of Worldly Choosers and the Bloody Minds of Usurers*. There was also a ballad (included in Percy's *Reliques*) which was founded on the tale in *Il Pecorone*, and bore the copious title of *A New Song, shewing the Cruelty of Gernutus, a Jew, who, lending to a Merchant an Hundred Crowns, would have a Pound of his Flesh because he could not pay him at the time Appointed*. Some hints, as Percy said, Shakespeare derived from the ballad. For example, the manner in which Antonio was entrapped into the bond:

'No penny for the loan of it,
For one year you shall pay,
You may do me as good a turn
Before my dying day.

But we will have *a merry jest*,
For to be talked long:
You shall make me a bond, quoth he,
That shall be large and strong.'

And the incident, so effective on the stage, of whetting the knife, with which the penalty was to be exacted:

'The bloody Jew, now ready is,
With whetted blade in hand,
To spoil the blood of innocent
By forfeit of his bond.'

The comic scenes with which Shakespeare invariably enriches his borrowed plots are but sparingly introduced in this play. The characters of Gratiano, Launcelot, and Gobbo are, however, original—at least are not found in the Italian authorities. Marlowe's Barabas, in the *Jew of Malta*, perhaps suggested Shylock. The character is strongly drawn, is a powerful caricature, and Marlowe's play enjoyed vast popularity; but how immeasurably superior is the Jew of Shakespeare to his fiendlike predecessor! 'Shylock,' as Lamb says, 'is, in the midst of his savage purpose, *a man*. His motives, feelings, and resentments have something human in them. *If you wrong us, shall we not revenge?* Barabas is a mere monster, brought in with a large painted nose to please the rabble. He kills in sport, poisons whole nunneries, invents infernal machines. He is just such an exhibition as, a century or two earlier, might have been played before the

Londoners by the royal command, when a general pillage and massacre of the Hebrews had been previously resolved on in the cabinet.' And the strong masculine understanding of Shylock is as conspicuous as his malignity. His intellect challenges respect, and even towards Antonio his animosity is only retaliation. Oppression had made him mad. He is an eloquent pleader against the wrongs of his nation, and the intolerance of their Christian persecutors. Such sentiments were then new to an English audience, and constituted a lesson in the principles of toleration such as the Elizabethan playgoers could not have heard from the pulpit, the bench, or the senate. Had it not been for his excessive avarice—a vice which, like hypocrisy or ingratitude, repels sympathy—Shylock, in spite of his appalling vengeance, would have extorted a feeling of admiration.

The female characters in this play are nicely discriminated. Portia is the rich and stately feudal lady—graceful, generous, and eloquent. Her personation of the civil doctor, and especially her unrivalled pleading for mercy, are among the poet's finest tributes to the sex on the score of intellect. The superiority of Portia to Nerissa and Jessica is admirably preserved throughout the play without being obtruded. Jessica, indeed, with all her sprightliness and love of Lorenzo, is but a heartless beauty. We might pardon her flight from the dreary paternal home, but to rob her father of his ducats and precious stones (including Leah's turquoise), and betray his secret conversations with his countrymen, was a touch of Judaism too much for Christian forgiveness. Of detached speeches

and images, a splendid bead-roll might be culled from this drama. We may instance Gratiano's address: 'Let me play the fool,' Act I. sc. 1; Shylock's vindication of his race, Act III. sc. 1; Bassanio's soliloquy on outward shows, Act III. sc. 2; Portia's famous eulogy of mercy, Act IV. sc. 1; Lorenzo's speech on harmony and music, Act V. sc. 1; &c.

'There is reason to conclude that the felicitous union of the two principal actions of this drama, that concatenation of cause and effect which has formed them into a whole, is to be ascribed almost exclusively to the judgment and the art of Shakespeare. There is also another unity of equal moment, seldom found wanting, indeed, in any of the genuine plays of our poet, but which is particularly observable in this, that *unity of feeling* which, in the present instance, has given a uniform but an extraordinary tone to every part of the fable. Thus the unparalleled nature of the trial between the Jew and his debtor required, in order to produce that species of dramatic consistency so essential to the illusion of the reader or spectator, that the other important incident of the piece should assume an equal cast of singularity; the enigma, therefore, of the caskets is a most suitable counterpart to the savage eccentricity of the bond, and their skilful combination effects the probability arising from similitude of nature and intimacy of connection.'—DRAKE.

'*The Merchant of Venice* is generally esteemed the best of Shakespeare's comedies. This excellent play is referred

to the year 1597. In the management of the plot, which is sufficiently complex without the slightest confusion or incoherence, I do not conceive that it has been surpassed in the annals of any theatre. Yet there are those who still affect to speak of Shakespeare as a barbarian; and others who, giving, what they think, due credit to his genius, deny him all judgment and dramatic taste. A comparison of his works with those of his contemporaries—and it is surely to them that we should look—will prove that his judgment is by no means the least of his rare qualities. This is not so remarkable in the mere construction of his fable, though the present comedy is absolutely perfect in that point of view, and several others are excellently managed, as in the general keeping of the characters and the choice of incidents. If Shakespeare is sometimes extravagant, the Marstons and Middletons are seldom otherwise. The variety of characters in *The Merchant of Venice*, and the powerful delineation of those upon whom the interest chiefly depends, the effectiveness of many scenes in representation, the copiousness of the wit, and the beauty of the language, it would be superfluous to extol; nor is it our office to repeat a tale so often told as the praise of Shakespeare. In the language there is the commencement of a metaphysical obscurity which soon became characteristic: but it is perhaps less observable than in any later play.'—HALLAM.

EXAMINATION PAPERS.

[Taken from the English Civil Service Commission and other Papers. See Plan for Perfect Possession, p. 4.]

A.

1. Write a short view of the character of SHYLOCK, and give passages to illustrate (*a*) his hatred, (*b*) his avarice, and (*c*) the mixed motives which impel him to bring about the ruin of Antonio.

2. What is the function of Gratiano in the play?

3. State by whom, of whom, and on what occasions, the following lines were uttered:—

(*a*) They lose it that do buy it with much care.
(*b*) And many Jasons come in quest of her.
(*c*) For sufferance is the badge of all our tribe.
(*d*) And I will go and purse the ducats straight.
(*e*) So is Alcides beaten by his page.
(*f*) Go to, here 's a simple line of life.
(*g*) I think he only loves the world for him.

4. Explain and annotate the following words and phrases: *Pageants; prevented; play the fool; wilful stillness; profound conceit; for this gear; a more swelling port; find the other forth; commodity; good sentences; a proper man; sealed under; stead me.*

5. Give some examples of compound adjectives in Shakespeare.

6. What promise does Gratiano make to Bassanio before going down to Belmont?

B.

1. Write a short account of the character of PORTIA.

2. Quote and explain as many legal phrases in this play as you remember.

3. Annotate the following lines, and state by whom and when they were uttered:—

(*a*) I have no mind of feasting forth to-night.

(*b*) A golden mind stoops not to shows of dross.

(*c*) I thought upon Antonio when he told me.

(*d*) Builds in the weather on the outward wall.

(*e*) From whom he bringeth sensible regreets.

(*f*) Hate counsels not in such a quality.

4. Explain and annotate the following words and phrases: *A fawning publican; ripe wants; possessed of; beholding; your single bond; the fearful guard; wit; sand-blind; frutify; preferred; guarded; civility; spoke us of;* and *obliged faith.*

5. Give some examples of (*a*) verbs and (*b*) adjectives employed by Shakespeare with unusual meanings.

6. Give some instances of the antecedent to *who* existing in a possessive pronoun.

C.

1. Write a short account of the scene of BASSANIO with the caskets.

2. Who are Leonardo, Nerissa, Lorenzo, Launcelot, and Jessica; and what part does each play?

3. Explain any peculiarities in the following lines; and state by whom and when they were spoken:—

(*a*) I speak too long; but 'tis to peize the time.

(*b*) The rest aloof are the Dardanian wives.

(*c*) Like one of two contending in a prize.

(*d*) Engaged my friend to his mere enemy.

(*e*) I 'll follow him no more with bootless prayers.

(*f*) You have a noble and a true conceit
Of god-like amity. . . .

4. Continue each of the above quotations.

5. Explain and annotate the following words and phrases: *Untread again; a weak disabling; suit; certified; you were best; affection; derived; it lives unchecked; fancy; the guilèd shore; continent; shrewd contents;* and *enforce.*

6. Give some instances of Shakespeare's use of the dative.

7. Quote some examples of double comparatives, double superlatives, and of double negatives in Shakespeare.

8. Tell the story of Lorenzo and Jessica.

D.

1. Write a short account of the TRIAL SCENE; and indicate briefly—with quotations where you can—the behavior of (*a*) Antonio, (*b*) Bassanio, (*c*) Gratiano, and (*d*) Shylock.

2. What glimpses of Venice do we receive in the play?

3. Annotate the following lines, and state by whom and on what occasions they were uttered :—

(*a*) This comes too near the praising of myself.

(*b*) O dear discretion, how his words are suited!

(*c*) Forgive a moiety of the principal.

(*d*) When they are fretten with the gusts of heaven.

(*e*) Repair thy wit, good youth, or it will fall
To cureless ruin.

(*f*) There is no power in the tongue of man
To alter me.

4. Write down the lines (*a*) which precede and (*b*) those which follow the above.

5. Annotate and explain the following words and phrases: *Imposition; withal; defy the matter; set you forth; remorse; baned; within his danger; lover; a just pound;* and *cope.*

6. Give some instances of the use of an adjective as an adverb.

7. How does Shakespeare use *un* and *in*?

E.

1. Write a short account of the GARDEN SCENE and the HOME-COMING of Portia.

2. Explain the classical allusions in the following lines :—

(*a*) Troïlus, methinks, mounted the Trojan walls.

(*b*) Did Thisbe fearfully o'ertrip the dew.

(*c*) Stood Dido with a willow in her hand.

(*d*) Medea gathered the enchanted herbs.

3. Quote the passage beginning :

'How sweet the moonlight sleeps upon this bank.'

4. What does Shakespeare say about the power of music?

5. Explain the following words and phrases: *Stockish; nothing is good without respect; hold day with the Antipodes; been respective; break faith advisedly; fear no other thing so sore as keeping safe Nerissa's ring.*

6. Give some examples of Shakespeare's use of nouns as verbs.

7. Quote some passages in which *an if* is used.

8. In what ways does Shakespeare use the proposition *in*?

9. Give some instances, from this or from other plays, of Shakespeare's use of a double negative.

PERSONS REPRESENTED.

DUKE OF VENICE.
PRINCE OF ARRAGON, *suitor to* Portia.
PRINCE OF MOROCCO, *suitor to* Portia.
ANTONIO, *the Merchant of Venice.*
BASSANIO, *friend to* Antonio.
SOLANIO,
SALARINO,
GRATIANO,
SALERIO,
} *friends to* Antonio *and* Bassanio.
LORENZO, *in love with* Jessica.
SHYLOCK, *a Jew.*
TUBAL, *a Jew, friend to* Shylock.
LAUNCELOT GOBBO, *a Clown, servant to* Shylock.
Old GOBBO, *father to* Launcelot.
LEONARDO, *servant to* Bassanio.
BALTHAZAR,
STEPHANO,
} *servants to* Portia.

PORTIA, *a rich heiress.*
NERISSA, *waiting-maid to* Portia.
JESSICA, *daughter to* Shylock.

Magnificoes of Venice, Officers of the Court of Justice, Gaoler, Servants to Portia, and Attendants.

SCENE,—*Partly at* VENICE; *and partly at* BELMONT, *the seat of* Portia, *on the Continent.*

THE MERCHANT OF VENICE.

ACT I.

SCENE I.—Venice. *A Street.*

Enter ANTONIO, SALARINO, *and* SOLANIO.

Antonio.

N sooth, I know not why I am so sad;
It wearies me; you say it wearies you;
But how I caught it, found it, or came by it,
What stuff 'tis made of, whereof it is born,
I am to learn;
And such a want-wit sadness makes of me,
That I have much ado to know myself.

Salar. Your mind is tossing on the ocean;
There, where your argosies with portly sail,—
Like signiors and rich burghers on the flood,
Or, as it were, the pageants of the sea,—
Do overpeer the petty traffickers,
That curtsy to them, do them reverence,
As they fly by them with their woven wings.

Solan. Believe me, sir, had I such venture forth,

The better part of my affections would
Be with my hopes abroad. I should be still
Plucking the grass, to know where sits the wind;
Peering in maps for ports and piers and roads;
And every object that might make me fear
Misfortune to my ventures, out of doubt,
Would make me sad.
Salar. My wind, cooling my broth,
Would blow me to an ague, when I thought
What harm a wind too great might do at sea.
I should not see the sandy hour-glass run
But I should think of shallows and of flats;
And see my wealthy Andrew dock'd in sand,
Vailing her high-top lower than her ribs
To kiss her burial. Should I go to church
And see the holy edifice of stone,
And not bethink me straight of dangerous rocks,
Which, touching but my gentle vessel's side,
Would scatter all her spices on the stream,
Enrobe the roaring waters with my silks,
And, in a word, but even now worth this,
And now worth nothing? Shall I have the thought
To think on this; and shall I lack the thought
That such a thing, bechanced, would make me sad?
But tell not me; I know Antonio
Is sad to think upon his merchandise.
Ant. Believe me, no; I thank my fortune for it,

My ventures are not in one bottom trusted,
Nor to one place; nor is my whole estate
Upon the fortune of this present year:
Therefore my merchandise makes me not s·d.
Salar. Why, then you are in love.
Ant. Fie, fie!
Salar. Not in love neither? Then let us say you are sad [easy
Because you are not merry: and 'twere as
For you to laugh and leap and say you are merry, [headed Janus,
Because you are not sad. Now, by two-
Nature hath framed strange fellows in her time: [eyes,
Some that will evermore peep through their
And laugh, like parrots, at a bag-piper:
And other of such vinegar aspect,
That they'll not show their teeth in way of smile,
Though Nestor swear the jest be laughable.
Solan. Here comes Bassanio, your most noble kinsman,
Gratiano, and Lorenzo. Fare you well;
We leave you now with better company.
Salar. I would have stay'd till I had made you merry,
If worthier friends had not prevented me.

Enter BASSANIO, LORENZO, *and* GRATIANO.

Ant. Your worth is very dear in my regard.
I take it, your own business calls on you,
And you embrace the occasion to depart.

Salar. Good morrow, my good lords.
Bass. Good signiors both, when shall we laugh? Say, when?
You grow exceeding strange: must it be so?
Salar. We'll make our leisures to attend on yours.
[*Exeunt* SALARINO *and* SOLANIO.
Lor. My lord Bassanio, since you have found Antonio,
We two will leave you; but at dinner-time
I pray you have in mind where we must meet.
Bass. I will not fail you.
Gra. You look not well, signior Antonio:
You have too much respect upon the world:
They lose it that do buy it with much care.
Believe me, you are marvellously changed.
Ant. I hold the world but as the world, Gratiano;
A stage, where every man must play a part,
And mine a sad one.
Gra. Let me play the Fool:
With mirth and laughter let old wrinkles come;
And let my liver rather heat with wine
Than my heart cool with mortifying groans.
Why should a man whose blood is warm within
Sit like his grandsire cut in alabaster?
Sleep when he wakes? and creep into the jaundice
By being peevish? I tell thee what, Antonio,—
I love thee, and it is my love that speaks;—

There are a sort of men whose visages
Do cream and mantle like a standing pond;
And do a wilful stillness entertain,
With purpose to be dress'd in an opinion
Of wisdom, gravity, profound conceit;
As who should say, *I am Sir Oracle,*
And when I ope my lips let no dog bark!
O my Antonio, I do know of these
That therefore only are reputed wise
For saying nothing; who, I am very sure,
If they should speak, would almost damn those ears [fools.
Which, hearing them, would call their brothers
I'll tell thee more of this another time:
But fish not with this melancholy bait
For this fool-gudgeon, this opinion.
Come, good Lorenzo:—fare ye well, a while;
I'll end my exhortation after dinner.

Lor. Well, we will leave you, then, till dinner-time:
I must be one of these same dumb wise men,
For Gratiano never lets me speak.

Gra. Well, keep me company but two years more,
Thou shalt not know the sound of thine own tongue.

Ant. Farewell: I'll grow a talker for this gear.

Gra. Thanks, i' faith; for silence is only commendable
In a neat's tongue dried.

[*Exeunt* GRATIANO *and* LORENZO.

Ant. Is that anything now?

Bass. Gratiano speaks an infinite deal of nothing, more than any man in all Venice: his reasons are as two grains of wheat hid in two bushels of chaff; you shall seek all day ere you find them; and, when you have them, they are not worth the search.

Ant. Well; tell me now what lady is the same
To whom you swore a secret pilgrimage,
That you to-day promised to tell me of?

Bass. 'Tis not unknown to you, Antonio,
How much I have disabled mine estate,
By something showing a more swelling port
Than my faint means would grant continuance:
Nor do I now make moan to be abridged
From such a noble rate; but my chief care
Is to come fairly off from the great debts
Wherein my time, something too prodigal,
Hath left me gaged. To you, Antonio,
I owe the most in money and in love;
And from your love I have a warranty
To unburden all my plots and purposes,
How to get clear of all the debts I owe.

Ant. I pray you, good Bassanio, let me know it;
And, if it stand, as you yourself still do,
Within the eye of honor, be assured
My purse, my person, my extremest means
Lie all unlock'd to your occasions.

Bass. In my school-days, when I had lost one shaft,
I shot his fellow of the self-same flight

The self-same way, with more advisèd watch
To find the other forth; and by adventuring both
I oft found both: I urge this childhood proof,
Because what follows is pure innocence.
I owe you much; and, like a wilful youth,
That which I owe is lost: but if you please
To shoot another arrow that self way
Which you did shoot the first, I do not doubt,
As I will watch the aim, or to find both
Or bring your latter hazard back again,
And thankfully rest debtor for the first.
Ant. You know me well: and herein spend but time
To wind about my love with circumstance;
And, out of doubt, you do me now more wrong
In making question of my uttermost
Than if you had made waste of all I have.
Then do but say to me what I should do,
That in your knowledge may by me be done,
And I am prest unto it: therefore speak.
Bass. In Belmont is a lady richly left;
And she is fair, and, fairer than that word,
Of wondrous virtues. Sometimes from her eyes
I did receive fair speechless messages:
Her name is Portia, nothing undervalued
To Cato's daughter, Brutus' Portia.
Nor is the wide world ignorant of her worth;
For the four winds blow in from every coast
Renownèd suitors: and her sunny locks
Hang on her temples like a golden fleece;

Which makes her seat of Belmont Colchos' strand,
And many Jasons come in quest of her.
O my Antonio! had I but the means
To hold a rival place with one of them,
I have a mind presages me such thrift,
That I should questionless be fortunate.
Ant. Thou know'st that all my fortunes are at sea;
Neither have I money nor commodity
To raise a present sum: therefore go forth,
Try what my credit can in Venice do;
That shall be rack'd, even to the uttermost,
To furnish thee to Belmont, to fair Portia.
Go, presently inquire, and so will I,
Where money is; and I no question make
To have it of my trust or for my sake.
[*Exeunt.*

SCENE II.—Belmont. *A Room in* Portia's *House.*

Enter PORTIA *and* NERISSA.

Por. By my troth, Nerissa, my little body is a-weary of this great world.

Ner. You would be, sweet madam, if your miseries were in the same abundance as your good fortunes are: and yet, for aught I see, they are as sick that surfeit with too much as they that starve with nothing. It is no small happiness, therefore, to be seated in the mean; superfluity comes sooner by white hairs, but competency lives longer.

Por. Good sentences, and well pronounced.

Ner. They would be better, if well followed.

Por. If to do were as easy as to know what were good to do, chapels had been churches, and poor men's cottages princes' palaces. It is a good divine that follows his own instructions: I can easier teach twenty what were good to be done than be one of the twenty to follow mine own teaching. The brain may devise laws for the blood; but a hot temper leaps o'er a cold decree: such a hare is madness the youth, to skip o'er the meshes of good counsel the cripple. But this reasoning is not in the fashion to choose me a husband:—O me, the word *choose!* I may neither choose whom I would nor refuse whom I dislike; so is the will of a living daughter curbed by the will of a dead father. —Is it not hard, Nerissa, that I cannot choose one nor refuse none?

Ner. Your father was ever virtuous; and holy men at their death have good inspirations; therefore, the lottery that he hath devised in these three chests of gold, silver, and lead, (whereof who chooses his meaning chooses you,) will, no doubt, never be chosen by any rightly, but one who shall rightly love. But what warmth is there in your affection towards any of these princely suitors that are already come?

Por. I pray thee over-name them; and as thou namest them I will describe them: and.

according to my description, level at my affection.

Ner. First, there is the Neapolitan prince.

Por. Ay, that's a colt, indeed, for he doth nothing but talk of his horse; and he makes it a great appropriation to his own good parts that he can shoe him himself.

Ner. Then is there the County Palatine.

Por. He doth nothing but frown; as who should say, *An you will not have me, choose;* he hears merry tales and smiles not: I fear he will prove the weeping philosopher when he grows old, being so full of unmannerly sadness in his youth. I had rather be married to a death's-head with a bone in his mouth than to either of these. God defend me from these two!

Ner. How say you by the French lord, Monsieur Le Bon?

Por. God made him, and therefore let him pass for a man. In truth, I know it is a sin to be a mocker. But he! why, he hath a horse better than the Neapolitan's; a better bad habit of frowning than the Count Palatine: he is every man in no man: if a throstle sing, he falls straight a-capering; he will fence with his own shadow: if I should marry him, I should marry twenty husbands: if he would despise me, I would forgive him; for, if he love me to madness, I shall never requite him.

Ner. What say you, then, to Falconbridge, the young baron of England?

Por. You know I say nothing to him; for he understands not me, nor I him: he hath neither Latin, French, nor Italian; and you will come into the court and swear that I have a poor pennyworth in the English. He is a proper man's picture. But, alas! who can converse with a dumb show? How oddly he is suited! I think he bought his doublet in Italy, his round hose in France, his bonnet in Germany, and his behavior everywhere.

Ner. What think you of the Scottish lord, his neighbor?

Por. That he hath a neighborly charity in him; for he borrowed a box of the ear of the Englishman, and swore he would pay him again when he was able: I think the Frenchman became his surety, and sealed under for another.

Ner. How like you the young German, the Duke of Saxony's nephew?

Por. Very vilely in the morning, when he is sober; and most vilely in the afternoon, when he is drunk: when he is best, he is a little worse than a man; and when he is worst he is little better than a beast: an the worst fall that ever fell, I hope I shall make shift to go without him.

Ner. If he should offer to choose, and choose the right casket, you should refuse to perform your father's will if you should refuse to accept him.

Por. Therefore, for fear of the worst, I pray thee set a deep glass of Rhenish wine on the contrary casket: for, if the devil be within and that temptation without, I know he will choose it. I will do anything, Nerissa, ere I will be married to a sponge.

Ner. You need not fear, lady, the having any of these lords: they have acquainted me with their determinations: which is, indeed, to return to their home and to trouble you with no more suit, unless you may be won by some other sort than your father's imposition, depending on the caskets.

Por. If I live to be as old as Sibylla, I will die as chaste as Diana, unless I be obtained by the manner of my father's will: I am glad this parcel of wooers are so reasonable; for there is not one among them but I dote on his very absence, and I wish them a fair departure.

Ner. Do you not remember, lady, in your father's time, a Venetian, a scholar, and a soldier, that came hither in company of the Marquis of Montferrat?

Por. Yes, yes, it was Bassanio; as I think so was he called.

Ner. True, madam; he, of all the men that ever my foolish eyes looked upon, was the best deserving a fair lady.

Por. I remember him well; and I remember him worthy of thy praise. How now! what news?

Enter a Servant.

Serv. The four strangers seek you, madam, to take their leave: and there is a forerunner come from a fifth, the Prince of Morocco; who brings word the prince, his master, will be here to-night.

Por. If I could bid the fifth welcome with so good heart as I can bid the other four farewell, I should be glad of his approach: if he have the condition of a saint and the complexion of a devil, I had rather he should shrive me than wive me.

Come, Nerissa. Sirrah, go before.
Whiles we shut the gate upon one wooer, another knocks at the door. [*Exeunt.*

SCENE III.—Venice. *A public Place.*

Enter BASSANIO *and* SHYLOCK.

Shy. Three thousand ducats.—well.

Bass. Ay, sir, for three months.

Shy. For three months,—well.

Bass. For the which, as I told you, Antonio shall be bound.

Shy. Antonio shall become bound,—well.

Bass. May you stead me? Will you pleasure me? Shall I know your answer?

Shy. Three thousand ducats, for three months, and Antonio bound.

Bass. Your answer to that.

Shy. Antonio is a good man.

Bass. Have you heard any imputation to the contrary?

Shy. Ho! no, no, no, no;—my meaning in saying he is a good man is to have you understand me that he is sufficient: yet his means are in supposition; he hath an argosy bound to Tripolis, another to the Indies; I understand, moreover, upon the Rialto, he hath a third at Mexico, a fourth for England; and other ventures he hath, squandered abroad. But ships are but boards, sailors but men: there be land-rats and water-rats, land-thieves and water-thieves; I mean, pirates; and then, there is the peril of waters, winds, and rocks. The man is, notwithstanding, sufficient;—*three thousand ducats;*—I think I may take his bond.

Bass. Be assured you may.

Shy. I will be assured I may; and, that I may be assured, I will bethink me. May I speak with Antonio?

Bass. If it please you to dine with us.

Shy. Yes, to smell pork; to eat of the habitation which your prophet, the Nazarite, conjured the devil into! I will buy with you, sell with you, talk with you, walk with you, and so following; but I will not eat with you, drink with you, nor pray with you.—What news on the Rialto?—Who is he comes here?

Enter ANTONIO.

Bass. This is signior Antonio.

Shy. [*aside.*] How like a fawning publican he looks!
I hate him for he is a Christian:

But more for that in low simplicity
He lends out money gratis, and brings down
The rate of usance here with us in Venice.
If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.
He hates our sacred nation; and he rails,
Even there where merchants most do congregate,
On me, my bargains, and my well-won thrift,
Which he calls interest. Cursèd be my tribe
If I forgive him!

Bass. Shylock, do you hear?

Shy. I am debating of my present store:
And, by the near guess of my memory,
I cannot instantly raise up the gross
Of full three thousand ducats. What of that?
Tubal, a wealthy Hebrew of my tribe,
Will furnish me. But soft: how many months
Do you desire?—[*To* ANTONIO.] Rest you fair, good signior:
Your worship was the last man in our mouths.

Ant. Shylock, albeit I neither lend nor borrow
By taking nor by giving of excess,
Yet, to supply the ripe wants of my friend,
I'll break a custom.—[*To* BASS.] Is he yet possess'd,
How much you would?

Shy. Ay, ay, three thousand ducats.

Ant. And for three months.

Shy. I had forgot; three months, you told me so.

Well then, your bond; and, let me see. But
hear you:
Methought you said you neither lend nor
borrow
Upon advantage.
Ant. I do never use it.
Shy. When Jacob grazed his uncle Laban's
sheep—
This Jacob from our holy Abraham was
(As his wise mother wrought in his behalf)
The third possessor; ay, he was the third—
Ant. And what of him? did he take inter-
est?
Shy. No, not take interest; not, as you
would say,
Directly interest: mark what Jacob did
When Laban and himself were compromised,
That all the eanlings which were streaked and
pied
Should fall as Jacob's hire.

* * * * *
* * * *
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This was a way to thrive, and he was blest;
And thrift is blessing, if men steal it not.
Ant. This was a venture, sir, that Jacob
served for;

A thing not in his power to bring to pass,
But sway'd and fashion'd by the hand of Heaven.
Was this inserted to make interest good?
Or is your gold and silver ewes and rams?
Shy. I cannot tell; I make it breed as fast:
But note me, signior.
Ant. Mark you this, Bassanio,
The devil can cite Scripture for his purpose.
An evil soul, producing holy witness,
Is like a villain with a smiling cheek;
A goodly apple rotten at the heart;
O, what a goodly outside falsehood hath!
Shy. Three thousand ducats,—'tis a good round sum. [the rate—
Three months from twelve; then, let me see;
Ant. Well, Shylock, shall we be beholding to you?
Shy. Signior Antonio, many a time and oft
In the Rialto you have rated me
About my moneys, and my usances:
Still I have borne it with a patient shrug;
For sufferance is the badge of all our tribe:
You call me misbeliever, cut-throat, dog,
And spit upon my Jewish gaberdine,
And all for use of that which is mine own.
Well then, it now appears you need my help:
Go to, then: you come to me, and you say,
Shylock, we would have moneys; you say so;
You, that did void your rheum upon my beard,
And foot me, as you spurn a stranger cur
Over your threshold; moneys is your suit.

What should I say to you? Should I not say,
Hath a dog money? is it possible
A cur can lend three thousand ducats? or
Shall I bend low, and in a bondman's key,
With 'bated breath and whispering humbleness,
Say this,—
Fair sir, you spit on me on Wednesday last;
You spurn'd me such a day; another time
You call'd me dog; and for these courtesies
I'll lend you thus much moneys?
Ant. I am as like to call thee so again,
To spit on thee again, to spurn thee too.
If thou wilt lend this money, lend it not
As to thy friends; (for when did friendship take
A breed of barren metal of his friend?)
But lend it rather to thine enemy;
Who, if he break, thou mayst with better face
Exact the penalty.
Shy. Why, look you, how you storm!
I would be friends with you, and have your love;
Forget the shames that you have stain'd me with;
Supply your present wants, and take no doit
Of usance for my moneys, and you'll not hear me:
This is kind I offer.
Bass. This were kindness.
Shy. This kindness will I show:
Go with me to a notary: seal me there
Your single bond; and, in a merry sport,

If you repay me not on such a day,
In such a place, such sum or sums as are
Express'd in the condition, let the forfeit
Be nominated for an equal pound
Of your fair flesh, to be cut off and taken
In what part of your body pleaseth me.
Ant. Content, in faith; I'll seal to such a bond,
And say there is much kindness in the Jew.
Bass. You shall not seal to such a bond for me;
I'll rather dwell in my necessity.
Ant. Why, fear not, man; I will not forfeit it;
Within these two months, that's a month before
This bond expires, I do expect return
Of thrice three times the value of this bond.
Shy. O father Abram, what these Christians are,
Whose own hard dealings teaches them suspect
The thoughts of others! Pray you, tell me this;
If he should break his day, what should I gain
By the exaction of the forfeiture?
A pound of man's flesh, taken from a man,
Is not so estimable, profitable neither,
As flesh of muttons, beefs, or goats. I say
To buy his favor I extend this friendship;
If he will take it, so; if not, adieu;
And, for my love, I pray you wrong me not.
Ant. Yes, Shylock, I will seal unto this bond.
Shy. Then meet me forthwith at the notary's;

Give him direction for this merry bond,
And I will go and purse the ducats straight;
See to my house, left in the fearful guard
Of an unthrifty knave; and presently
I will be with you. [*Exit.*

Ant. Hie thee, gentle Jew.
This Hebrew will turn Christian; he grows kind.

Bass. I like not fair terms and a villain's mind.

Ant. Come on; in this there can be no dismay,
My ships come home a month before the day.
[*Exeunt.*

ACT II.

SCENE I.—Belmont. *A Room in* Portia's *House.*

Flourish of Cornets. Enter the PRINCE OF MOROCCO, *and his* Train; PORTIA, NERISSA, *and others attending.*

Prince of Morocco.

MISLIKE me not for my complexion,
The shadow'd livery of the burnish'd sun,
To whom I am a neighbor, and near bred.
Bring me the fairest creature northward born,

Where Phœbus' fire scarce thaws the icicles,
And let us make incision for your love,
To prove whose blood is reddest, his or mine.
I tell thee, lady, this aspect of mine
Hath fear'd the valiant; by my love, I swear
The best-regarded virgins of our clime
Have loved it too: I would not change this hue,
Except to steal your thoughts, my gentle queen.
Por. In terms of choice I am not solely led
By nice direction of a maiden's eyes:
Besides, the lottery of my destiny
Bars me the right of voluntary choosing:
But, if my father had not scanted me,
And hedged me by his will to yield myself
His wife who wins me by that means I told you,
Yourself, renowned prince, then stood as fair
As any comer I have look'd on yet,
For my affection.
Mor. Even for that I thank you;
Therefore, I pray you, lead me to the caskets
To try my fortune. By this scimitar,—
That slew the Sophy, and a Persian prince
That won three fields of Sultan Solyman,—
I would out-stare the sternest eyes that look,
Outbrave the heart most daring on the earth,
Pluck the young sucking cubs from the she-bear,
Yea, mock the lion when he roars for prey,

To win thee, lady. But, alas the while!
If Hercules and Lichas play at dice
Which is the better man, the greater throw
May turn by fortune from the weaker hand:
So is Alcides beaten by his page;
And so may I, blind fortune leading me,
Miss that which one unworthier may attain,
And die with grieving.

Por. You must take your chance;
And either not attempt to choose at all,
Or swear, before you choose,—if you choose wrong,
Never to speak to lady afterward
In way of marriage; therefore be advised.

Mor. Nor will not; come, bring me unto my chance.

Por. First, forward to the temple; after dinner
Your hazard shall be made.

Mor. Good fortune then!
To make me blest or cursed'st among men.
[*Cornets.*
Exeunt.

SCENE II.—Venice. *A Street.*

Enter LAUNCELOT GOBBO.

Laun. Certainly my conscience will serve me to run from this Jew, my master. The fiend is at mine elbow, and tempts me; saying to me,—*Gobbo, Launcelot Gobbo, good Launcelot*, or *good Gobbo*, or *good Launcelot Gobbo, use your legs, take the start, run away:*—My conscience says, *No; take*

heed, honest Launcelot; take heed, honest Gobbo; or (as aforesaid) *honest Launcelot Gobbo; do not run: scorn running with thy heels.* Well, the most courageous fiend bids me pack. *Via!* says the fiend; *away!* says the fiend, *for the heavens; rouse up a brave mind,* says the fiend, *and run.* Well, my conscience, hanging about the neck of my heart, says very wisely to me *My honest friend Launcelot, being an honest man's son,* or rather an honest woman's son;—for, indeed, my father did something smack, something grow to, he had a kind of taste;—well, my conscience says, *Launcelot, budge not. Budge,* says the fiend. *Budge not,* says my conscience. *Conscience,* say I, *you counsel well; fiend,* say I, *you counsel well:* to be ruled by my conscience I should stay with the Jew my master, who (God bless the mark!) is a kind of devil; and, to run away from the Jew I should be ruled by the fiend, who, saving your reverence, is the devil himself. Certainly, the Jew is the very devil incarnation: and, in my conscience, my conscience is but a kind of hard conscience, to offer to counsel me to stay with the Jew. The fiend gives the more friendly counsel: I will run, fiend; my heels are at your commandment, I will run.

Enter Old GOBBO, *with a basket.*

Gob. Master young man, you, I pray you; which is the way to master Jew's?

Laun. [*Aside.*] O heavens, this is my true-begotten father! who, being more than sand-blind, high-gravel blind, knows me not: I will try confusions with him.

Gob. Master young gentleman, I pray you, which is the way to master Jew's?

Laun. Turn up on your right hand at the next turning, but, at the next turning of all, on your left; marry, at the very next turning, turn of no hand, but turn down indirectly to the Jew's house.

Gob. By God's sonties, 'twill be a hard way to hit. Can you tell me whether one Launcelot, that dwells with him, dwell with him or no?

Laun. Talk you of young Master Launcelot?—Mark me now—[*aside*]—now will I raise the waters.—Talk you of young Master Launcelot?

Gob. No *master*, sir, but a poor man's son: his father, though I say it, is an honest exceeding poor man, and, God be thanked, well to live.

Laun. Well, let his father be what 'a will, we talk of young Master Launcelot.

Gob. Your worship's friend and Launcelot, sir.

Laun. But I pray you, *ergo*, old man, *ergo*, I beseech you, talk you of young Master Launcelot?

Gob. Of Launcelot, an't please your mastership.

Laun. *Ergo*, Master Launcelot; talk not

of Master Launcelot, father; for the young gentleman (according to fates and destinies, and such odd sayings, the sisters three, and such branches of learning) is, indeed, deceased; or, as you would say in plain terms, gone to heaven.

Gob. Marry, God forbid! the boy was the very staff of my age, my very prop.

Laun. [*aside.*] Do I look like a cudgel, or a hovel-post, a staff, or a prop?—Do you know me, father?

Gob. Alack the day, I know you not, young gentleman: but, I pray you, tell me, is my boy (God rest his soul!) alive or dead?

Laun. Do you not know me, father?

Gob. Alack, sir, I am sand-blind, I know you not.

Laun. Nay, indeed, if you had your eyes you might fail of the knowing me: it is a wise father that knows his own child. Well, old man, I will tell you news of your son: give me your blessing: truth will come to light; murder cannot be hid long; a man's son may; but, in the end, truth will out.

Gob. Pray you, sir, stand up; I am sure you are not Launcelot, my boy.

Laun. Pray you, let's have no more fooling about it, but give me your blessing; I am Launcelot, your boy that was, your son that is, your child that shall be.

Gob. I cannot think you are my son.

Laun. I know not what I shall think of that: but I am Launcelot, the Jew's man;

and I am sure Margery, your wife, is my mother.

Gob. Her name is Margery, indeed: I'll be sworn, if thou be Launcelot, thou art mine own flesh and blood. Lord worshipped might he be! what a beard hast thou got! thou hast got more hair on thy chin than Dobbin my fill-horse has on his tail.

Laun. It should seem then that Dobbin's tail grows backward; I am sure he had more hair of his tail than I have of my face, when I last saw him.

Gob. Lord, how art thou changed! How dost thou and thy master agree? I have brought him a present. How 'gree you now?

Laun. Well, well; but for mine own part, as I have set up my rest to run away, so I will not rest till I have run some ground. My master's a very Jew. Give him a present! give him a halter: I am famished in his service; you may tell every finger I have with my ribs. Father, I am glad you are come: give me your present to one master Bassanio, who, indeed, gives rare new liveries; if I serve not him, I will run as far as God has any ground.—O rare fortune! here comes the man;—to him, father; for I am a Jew if I serve the Jew any longer.

Enter BASSANIO *with* LEONARDO *and other* Followers.

Bass. You may do so:—but let it be so hasted that supper be ready at the farthest

by five of the clock. See these letters delivered; put the liveries to making; and desire Gratiano to come anon to my lodging.

[*Exit a* Servant.

Laun. To him, father.

Gob. God bless your worship!

Bass. Gramercy! Wouldst thou aught with me?

Gob. Here's my son, sir, a poor boy,—

Laun. Not a poor boy, sir, but the rich Jew's man; that would, sir, as my father shall specify,—

Gob. He hath a great infection, sir, as one would say, to serve,—

Laun. Indeed, the short and the long is, I serve the Jew, and have a desire, as my father shall specify,—

Gob. His master and he (saving your worship's reverence) are scarce cater-cousins:—

Laun. To be brief, the very truth is, that the Jew having done me wrong, doth cause me, as my father, being I hope an old man, shall frutify unto you,—

Gob. I have here a dish of doves, that I would bestow upon your worship; and my suit is,—

Laun. In very brief, the suit is impertinent to myself, as your worship shall know by this honest old man; and, though I say it, though old man, yet poor man, my father.

Bass. One speak for both:—what would you?

Laun. Serve you, sir.

Gob. That is the very defect of the matter, sir. [thy suit:

Bass. I know thee well, thou hast obtain'd Shylock, thy master, spoke with me this day, And hath preferr'd thee; if it be preferment To leave a rich Jew's service to become The follower of so poor a gentleman.

Laun. The old proverb is very well parted between my master Shylock and you, sir; you have the grace of God, sir, and he hath enough.

Bass. Thou speak'st it well. Go, father, with thy son:—

Take leave of thy old master, and inquire My lodging out:—[*to his* Followers.] give him a livery More guarded than his fellows': see it done.

Laun. Father, in:—I cannot get a service, no!—I have ne'er a tongue in my head!—Well [*looking on his palm*]; if any man in Italy have a fairer table which doth offer to swear upon a book I shall have good fortune! Go to, here's a simple line of life! here's a small trifle of wives: alas, fifteen wives is nothing; and then, to 'scape drowning thrice; and to be in peril of my life with the edge of a feather-bed; here are simple 'scapes! Well, if fortune be a woman, she's a good wench for this gear.—Father, come. I'll take my leave of the Jew in the twinkling of an eye.

[*Exeunt* LAUNCELOT *and Old* GOBBO.

Bass. I pray thee, good Leonardo, think on this;
These things being bought, and orderly be-stow'd,
Return in haste, for I do feast to-night
My best-esteem'd acquaintance: hie thee, go.

Leon. My best endeavors shall be done herein.

Enter GRATIANO.

Gra. Where's your master?

Leon. Yonder, sir, he walks. [*Exit.*

Gra. Signior Bassanio,—

Bass. Gratiano!

Gra. I have a suit to you.

Bass. You have obtain'd it.

Gra. You must not deny me: I must go with you to Belmont.

Bass. Why, then you must.—But hear thee, Gratiano;
Thou art too wild, too rude and bold of voice;
Parts that become thee happily enough,
And in such eyes as ours appear not faults;
But where thou are not known, why, there they show
Something too liberal:—pray thee take pain
To allay with some cold drops of modesty
Thy skipping spirit; lest, through thy wild behavior,
I be misconstrued in the place I go to,
And lose my hopes.

Gra. Signior Bassanio, hear me:

If I do not put on a sober habit, [then,
Talk with respect, and swear but now and
Wear prayer-books in my pocket, look de-
murely; [eyes
Nay more, while grace is saying, hood mine
Thus with my hat, and sigh and say *amen;*
Use all the observance of civility,
Like one well studied in a sad ostent
To please his grandam,— never trust me more.
Bass. Well, we shall see your bearing.
Gra. Nay, but I bar to-night; you shall not gage me
By what we do to-night.
Bass. No, that were pity;
I would entreat you rather to put on
Your boldest suit of mirth, for we have friends
That purpose merriment. But fare you well,
I have some business.
Gra. And I must to Lorenzo and the rest;
But we will visit you at supper-time. [*Exeunt.*

SCENE III.—Venice. *A Room in* Shylock's *House.*

Enter JESSICA *and* LAUNCELOT.

Jes. I am sorry thou wilt leave my father so;
But fare thee well: there is a ducat for thee.

And, Launcelot, soon at supper shalt thou see
Lorenzo, who is thy new master's guest:
Give him this letter; do it secretly,
And so farewell; I would not have my father
See me in talk with thee.

Laun. Adieu!—tears exhibit my tongue. Most beautiful pagan,—most sweet Jew! These foolish drops do somewhat drown my manly spirit: adieu! [*Exit.* 10

Jes. Farewell, good Launcelot.
Alack, what heinous sin is it in me
To be ashamed to be my father's child!
But, though I am a daughter to his blood,
I am not to his manners: O Lorenzo,
If thou keep promise, I shall end this strife;
Become a Christian and thy loving wife.
[*Exit.*

SCENE IV.—Venice. *A Street.*

Enter GRATIANO, LORENZO, SALARINO, *and* SOLANIO.

Lor. Nay, we will slink away in supper-time,
Disguise us at my lodging, and return
All in an hour.

Gra. We have not made good preparation.

Salar. We have not spoke us yet of torch-bearers.

Solan. 'Tis vile unless it may be quaintly order'd;

And better, in my mind, not undertook.

Lor. 'Tis now but four o'clock; we have two hours
To furnish us.—

Enter LAUNCELOT *with a letter.*

Friend Launcelot, what's the news?

Laun. An it shall please you to break up this, it shall seem to signify.

Lor. I know the hand: in faith, 'tis a fair hand;
And whiter than the paper it writ on
Is the fair hand that writ.

Gra. Love-news, in faith.

Laun. By your leave, sir.

Lor. Whither goest thou?

Laun. Marry, sir, to bid my old master the Jew to sup to-night with my new master the Christian.

Lor. Hold here, take this:—tell gentle Jessica,
I will not fail her; speak it privately; go. [*Exit* LAUN.
Gentlemen, [night?
Will you prepare you for this masque to-
I am provided of a torchbearer.

Salar. Ay, marry, I'll be gone about it straight.

Solan. And so will I.

Lor. Meet me and Gratiano
At Gratiano's lodging some hour hence.

Salar. 'Tis good we do so.

[*Exeunt* SALARINO *and* SOLANIO.

Gra. Was not that letter from fair Jessica?
Lor. I must needs tell thee all. She hath directed [house;
How I shall take her from her father's
What gold and jewels she is furnish'd with;
What page's suit she hath in readiness.
If e'er the Jew her father come to heaven,
It will be for his gentle daughter's sake:
And never dare misfortune cross her foot,
Unless she do it under this excuse,—
That she is issue to a faithless Jew. [goest:
Come, go with me; peruse this as thou
Fair Jessica shall be my torch-bearer.
[*Exeunt.*

SCENE V.—Venice. *Before* Shylock's *House.*

Enter SHYLOCK *and* LAUNCELOT.

Shy. Well, thou shalt see, thy eyes shall be thy judge,
The difference of old Shylock and Bassanio:
What, Jessica!—thou shalt not gormandize,
As thou hast done with me;—What, Jessica!— [out;—
And sleep and snore and rend apparel
Why, Jessica, I say!
Laun. Why, Jessica!
Shy. Who bids thee call? I do not bid thee call.
Laun. Your worship was wont to tell me I could do nothing without bidding.

Enter JESSICA.

Jes. Call you? What is your will?
Shy. I am bid forth to supper, Jessica;
There are my keys:—but wherefore should I go?
I am not bid for love; they flatter me:
But yet I'll go in hate to feed upon
The prodigal Christian.—Jessica, my girl,
Look to my house.—I am right loth to go;
There is some ill a-brewing towards my rest,
For I did dream of money-bags to-night.
Laun. I beseech you, sir, go; my young master doth expect your reproach.
Shy. So do I his.
Laun. And they have conspired together,—I will not say you shall see a masque; but if you do, then it was not for nothing that my nose fell a-bleeding on Black-Monday last, at six o'clock i' the morning, falling out that year on Ash-Wednesday was four year in the afternoon.
Shy. What! are there masques? Hear you me, Jessica: [drum
Lock up my doors; and, when you hear the
And the vile squealing of the wry-neck'd fife,
Clamber not you up to the casements then,
Nor thrust your head into the public street
To gaze on Christian fools with varnish'd faces: [ments;
But stop my house's ears, I mean my case-
Let not the sound of shallow foppery enter
My sober house.—By Jacob's staff I swear
I have no mind of feasting forth to-night:

But I will go.—Go you before me, sirrah;
Say I will come.
Laun. I will go before, sir.—
Mistress, look out at window, for all this;
There will come a Christian by,
Will be worth a Jewess' eye. [*Exit.*

Shy. What says that fool of Hagar's offspring; ha?
Jes. His words were *Farewell, mistress;* nothing else.
Shy. The patch is kind enough; but a huge feeder,
Snail-slow in profit, and he sleeps by day
More than the wild cat: drones hive not with me,
Therefore I part with him; and part with him
To one that I would have him help to waste
His borrow'd purse.—Well, Jessica, go in;
Perhaps I will return immediately;
Do as I bid you,
Shut doors after you: *Fast bind, fast find;*
A proverb never stale in thrifty mind. [*Exit.*
Jes. Farewell; and if my fortune be not cross'd,
I have a father, you a daughter, lost. [*Exit.*

Enter GRATIANO, *and* SALARINO, *masqued.*

Gra. This is the pent-house, under which Lorenzo
Desired us to make stand.

Salar. His hour is almost past.
Gra. And it is marvel he out-dwells his hour,
For lovers ever run before the clock.
Salar. O, ten times faster Venus' pigeons fly [are wont
To seal love's bonds new made, than they
To keep obligèd faith unforfeited!
Gra. That ever holds: who riseth from a feast
With that keen appetite that he sits down?
Where is the horse that doth untread again
His tedious measures with the unbated fire
That he did pace them first? All things that are,
Are with more spirit chasèd than enjoy'd.
How like a younker or a prodigal
The scarfèd bark puts from her native bay,
Hugg'd and embracèd by the wanton wind!
How like a prodigal doth she return;
With over-weather'd ribs, and ragged sails,
Lean, rent, and beggar'd by the wanton wind!

Enter LORENZO.

Salar. Here comes Lorenzo;—more of this hereafter.
Lor. Sweet friends, your patience for my long abode:
Not I, but my affairs, have made you wait:
When you shall please to play the thieves for wives,
I'll watch as long for you then.—Approach;

Here dwells my father Jew.—Ho! who's within?

Enter JESSICA, *above, in boy's clothes.*

Jes. Who are you? Tell me, for more certainty,
Albeit I'll swear that I do know your tongue.
Lor. Lorenzo, and thy love.
Jes. Lorenzo, certain; and my love, indeed; [knows
For who love I so much? and now who
But you, Lorenzo, whether I am yours?
Lor. Heaven and thy thoughts are witness that thou art.
Jes. Here, catch this casket; it is worth the pains.
I am glad 'tis night, you do not look on me,
For I am much ashamed of my exchange:
But love is blind, and lovers cannot see
The pretty follies that themselves commit;
For if they could, Cupid himself would blush
To see me thus transformèd to a boy.
Lor. Descend, for you must be my torch-bearer.
Jes. What, must I hold a candle to my shames? [light.
They in themselves, good sooth, are too too
Why, 'tis an office of discovery, love;
And I should be obscured.
Lor. So you are, sweet,
Even in the lovely garnish of a boy.
But come at once;
For the close night doth play the runaway,

And we are stay'd for at Bassanio's feast.
Jes. I will make fast the doors, and gild myself [straight.
With some more ducats, and be with you
[*Exit from above.*
Gra. Now, by my hood, a Gentile and no Jew.
Lor. Beshrew me, but I love her heartily:
For she is wise, if I can judge of her;
And fair she is, if that mine eyes be true;
And true she is, as she hath proved herself;
And therefore, like herself, wise, fair, and true,
Shall she be placèd in my constant soul.

Enter JESSICA, *below.*

What, art thou come?—On, gentlemen, away;
Our masquing mates by this time for us stay.
[*Exit, with* JESSICA *and* SALARINO.

Enter ANTONIO.

Ant. Who's there?
Gra. Signior Antonio?
Ant. Fie, fie, Gratiano! where are all the rest?
'Tis nine o'clock: our friends all stay for you:
No masque to-night; the wind is come about;
Bassanio presently will go aboard:
I have sent twenty out to seek for you.
Gra. I am glad on't; I desire no more delight
Than to be under sail and gone to-night.
[*Exeunt.*

SCENE VI.—Belmont. *A Room in* Portia's *House.*

Flourish of Cornets. Enter PORTIA, *with the* PRINCE OF MOROCCO, *and both their* Trains.

Por. Go, draw aside the curtains, and discover
The several caskets to this noble prince:—
Now make your choice.

Mor. The first, of gold, who this inscription bears:

Who chooseth me shall gain what many men desire.

The second, silver, which this promise carries:

Who chooseth me shall get as much as he deserves.

This third, dull lead, with warning all as blunt:

Who chooseth me must give and hazard all he hath.

How shall I know if I do choose the right?

Por. The one of them contains my picture, prince;
If you choose that, then I am yours withal.

Mor. Some god direct my judgment! Let me see.
I will survey the inscriptions back again:
What says this leaden casket:

Who chooseth me must give and hazard all he hath.

Must give—for what? for lead? hazard for lead?

This casket threatens: men that hazard all
Do it in hope of fair advantages:
A golden mind stoops not to shows of dross;
I'll then nor give nor hazard aught for lead.
What says the silver with her virgin hue?

Who chooseth me shall get as much as he deserves.

As much as he deserves?—Pause there, Morocco,
And weigh thy value with an even hand:
If thou be'st rated by thy estimation,
Thou dost deserve enough; and yet enough
May not extend so far as to the lady:
And yet to be afeard of my deserving
Were but a weak disabling of myself.
As much as I deserve!—Why, that's the lady:
I do in birth deserve her, and in fortunes,
In graces, and in qualities of breeding;
But more than these, in love I do deserve.
What if I stray'd no further, but chose here?—
Let's see once more this saying graved in gold:

Who chooseth me shall gain what many men desire.

Why, that's the lady: all the world desires her:
From the four corners of the earth they come
To kiss this shrine, this mortal-breathing saint.
The Hyrcanian deserts and the vasty wilds
Of wide Arabia are as throughfares now,
For princes to come view fair Portia.

The watery kingdom, whose ambitious head
Spits in the face of heaven, is no bar
To stop the foreign spirits; but they come,
As o'er a brook, to see fair Portia.
One of these three contains her heavenly picture. [damnation
Is't like that lead contains her? 'Twere
To think so base a thought: it were too gross
To rib her cerecloth in the obscure grave.
Or shall I think in silver she's immured,
Being ten times undervalued to tried gold?
O sinful thought! Never so rich a gem
Was set in worse than gold. They have in England
A coin that bears the figure of an angel
Stampèd in gold; but that's insculped upon;
But here an angel in a gólden bed
Lies all within.—Deliver me the key;
Here do I choose, and thrive I as I may.
Por. There, take it, prince; and, if my form lie there,
Then I am yours.
[*He unlocks the golden casket.*
Mor. O hell! what have we here?
A carrion death, within whose empty eye
There is a written scroll! I'll read the writing.

All that glisters is not gold,
Often have you heard that told;
Many a man his life hath sold
But my outside to behold:
Gilded tombs do worms infold.
Had you been as wise as bold

Young in limbs, in judgment old,
Your answer had not been inscroll'd:
Fare you well; your suit is cold.

Cold, indeed; and labor lost:
Then, farewell, heat; and welcome, frost.—
Portia, adieu! I have too grieved a heart
To take a tedious leave: thus losers part.
[*Exit, with his* Train.

Por. A gentle riddance.—Draw the curtains, go;—
Let all of his complexion choose me so.
[*Exeunt.*

SCENE VII.—Venice. *A Street.*

Enter SALARINO *and* SOLANIO.

Salar. Why, man, I saw Bassanio under sail;
With him is Gratiano gone along;
And in their ship, I am sure Lorenzo is not.
Solan. The villain Jew with outcries raised the duke; [ship.
Who went with him to search Bassanio's
Salar. He came too late, the ship was under sail:
But there the duke was given to understand
That in a gondola were seen together
Lorenzo and his amorous Jessica;
Besides, Antonia certified the duke
They were not with Bassanio in his ship.
Solan. I never heard a passion so confused,

So strange, outrageous, and so variable,
As the dog Jew did utter in the streets:
My daughter!—O my ducats!—O my daughter! [*ducats!—*
Fled with a Christian?—O my Christian Justice! the law! my ducats, and my daughter!
A sealèd bag, two sealèd bags of ducats,
Of double ducats, stolen from me by my daughter! [*cious stones,*
And jewels; two stones, two rich and pre-
Stolen by my daughter!—Justice! find the girl!
She hath the stones upon her, and the ducats!
Salar. Why, all the boys in Venice follow him, [*ducats.*
Crying—*his stones, his daughter, and his*
Solan. Let good Antonio look he keep his day,
Or he shall pay for this.
Solar. Marry, well remember'd:
I reason'd with a Frenchman yesterday,
Who told me—in the narrow seas that part
The French and English, there miscarried
A vessel of our country, richly fraught:
I thought upon Antonio when he told me,
And wish'd in silence that it were not his.
Solan. You were best to tell Antonio what you hear;
Yet do not suddenly, for it may grieve him.
Solar. A kinder gentleman treads not the earth.
I saw Bassanio and Antonio part:

Bassanio told him he would make some speed
Of his return; he answered—*Do not so,*
Slubber not business for my sake, Bassanio,
But stay the very riping of the time;
And for the Jew's bond, which he hath of me,
Let it not enter in your mind of love;
Be merry; and employ your chiefest thoughts
To courtship, and such fair ostents of love
As shall conveniently become you there:
And even there, his eye being big with tears,
Turning his face, he put his hand behind him,
And with affection wondrous sensible
He rung Bassanio's hand, and so they parted.
Solan. I think he only loves the world for him.
I pray thee, let us go and find him out,
And quicken his embracèd heaviness
With some delight or other.
Salar. Do we so.
[*Exeunt.*

SCENE VIII.—Belmont. *A Room in* Portia's *House.*

Enter NERISSA *with a* Servant.

Ner. Quick, quick, I pray thee, draw the curtain straight;
The Prince of Arragon hath ta'en his oath,
And comes to his election presently.

Flourish of Cornets. Enter the PRINCE OF ARRAGON, PORTIA, *and their* Trains.

Por. Behold, there stand the caskets, noble prince;
If you choose that wherein I am contain'd,
Straight shall our nuptial rites be solemnized:
But if you fail, without more speech, my lord,
You must be gone from hence immediately.
Ar. I am enjoin'd by oath to observe three things:
First, never to unfold to any one
Which casket 'twas I chose; next, if I fail
Of the right casket, never in my life
To woo a maid in way of marriage; lastly,
If I do fail in fortune of my choice,
Immediately to leave you and be gone.
Por. To these injunctions every one doth swear
That comes to hazard for my worthless self.
Ar. And so have I address'd me. Fortune now [lead.
To my heart's hope!—Gold, silver, and base

Who chooseth me must give and hazard all he hath:

You shall look fairer ere I give or hazard.
What says the golden chest? ha! let me see:

Who chooseth me shall gain what many men desire.

What many men desire.—That *many* may be meant
By the fool multitude, that choose by show,

Not learning more than the fond eye doth teach,
Which pries not to th' interior, but, like the martlet,
Builds in the weather on the outward wall,
Even in the force and road of casualty.
I will not choose what many men desire,
Because I will not jump with common spirits,
And rank me with the barbarous multitudes.
Why, then to thee, thou silver treasure-house;
Tell me once more what title thou dost bear;

Who chooseth me shall get as much as he deserves:

And well said too. For who shall go about
To cozen fortune, and be honorable
Without the stamp of merit! Let none presume
To wear an undeservèd dignity.
O, that estates, degrees, and offices
Were not derived corruptly! and that clear honor
Were purchased by the merit of the wearer!
How many then should cover that stand bare!
How many be commanded that command!
How much low peasantry would then be gleaned
From the true seed of honor! and how much honor
Pick'd from the chaff and ruin of the times,
To be new-varnish'd! Well, but to my choice:

Who chooseth me shall get as much as he deserves

I will assume desert.—Give me a key for this,
And instantly unlock my fortunes here.
Por. Too long a pause for that which you find there.
Ar. What's here? the portrait of a blinking idiot,
Presenting me a schedule! I will read it.
How much unlike art thou to Portia!
How much unlike my hopes and my deservings!
Who chooseth me shall get as much as he deserves.
Did I deserve no more than a fool's head?
Is that my prize? are my deserts no better?
Por. To offend and judge are distinct offices
And of opposèd natures.
Ar. What is here?

[*Reads.*]
The fire seven times trièd this:
Seven times trièd that judgment is
That did never choose amiss;
Some there be that shadows kiss;
Such have but a shadow's bliss:
There be fools alive, I wis,
Silver'd o'er; and so was this.
I will ever be your head:
So begone: you are sped.

Still more fool I shall appear
By the time I linger here:
With one fool's head I came to woo,
But I go away with two.
Sweet, adieu! I'll keep my oath,
Patiently to bear my wroth.

[*Exeunt* ARRAGON *and* Train.

Por. Thus hath the candle singed the moth.
O these deliberate fools! when they do choose,
They have the wisdom by their wit to lose.
Ner. The ancient saying is no heresy;—
Hanging and wiving goes by destiny.
Por. Come, draw the curtain, Nerissa.

Enter a Servant.

Serv. Where is my lady?
Por. Here; what would my lord?
Serv. Madam, there is alighted at your gate
A young Venetian, one that comes before
To signify the approaching of his lord:
From whom he bringeth sensible regreets;
To wit, besides commends and courteous breath,
Gifts of rich value; yet I have not seen
So likely an ambassador of love:
A day in April never came so sweet,
To show how costly summer was at hand,
As this fore-spurrer comes before his lord.
Por. No more, I pray thee; I am half afeard,
Thou wilt say anon he is some kin to thee,
Thou spend'st such high-day wit in praising him.
Come, come, Nerissa; for I long to see
Quick Cupid's post that comes so mannerly.
Ner. Bassanio, lord Love, if thy will it be!

[*Exeunt.*

ACT III.

SCENE I.—Venice. *A Street.*

Enter SOLANIO *and* SALARINO.

Solanio.

NOW, what news on the Rialto?

Salar. Why, yet it lives there unchecked that Antonio hath a ship of rich lading wrecked on the narrow seas,—the Goodwins, I think they call the place; a very dangerous flat, and fatal, where the carcases of many a tall ship lie buried, as they say, if my gossip Report be an honest woman of her word.

Solan. I would she were as lying a gossip in that, as ever knapped ginger, or made her neighbors believe she wept for the death of a third husband. But it is true,—without any slips of prolixity, or crossing the plain highway of talk,—that the good Antonio, the honest Antonio,—O that I had a title good enough to keep his name company!— 12

Salar. Come, the full stop.

Solan. Ha,—what say'st thou?—Why, the end is, he hath lost a ship.

Salar. I would it might prove the end of his losses!

Solan. Let me say *amen* betimes, lest the

devil cross my prayer; for here he comes in the likeness of a Jew.

Enter SHYLOCK.

How now, Shylock? what news among the merchants?

Shy. You knew, none so well, none so well as you, of my daughter's flight.

Salar. That's certain. I, for my part, knew the tailor that made the wings she flew withal.

Solan. And Shylock, for his own part, knew the bird was fledged; and then it is the complexion of them all to leave the dam.

Shy. She is damned for it.

Salar. That's certain, if the devil may be her judge.

Shy. My own flesh and blood to rebel!

Solan. Out upon it, old carrion! rebels it at these years?

Shy. I say my daughter is my flesh and blood.

Salar. There is more difference between thy flesh and hers than between jet and ivory; more between your bloods, than there is between red wine and Rhenish;—but tell us, do you hear whether Antonio have had any loss at sea or no?

Shy. There I have another bad match: a bankrupt, a prodigal, who dare scarce show his head on the Rialto; a beggar, that was used to come so smug upon the mart. Let him look to his bond: he was wont to call me

usurer;—let him look to his bond: he was wont to lend money for a Christian courtesy; —let him look to his bond.

Salar. Why, I am sure, if he forfeit, thou wilt not take his flesh? What's that good for?

Shy. To bait fish withal: if it will feed nothing else, it will feed my revenge. He hath disgraced me, and hindered me half a million; laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies; and what's his reason? I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer as a Christian is? If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? why, revenge. The villany you teach me I will execute; and it shall go hard but I will better the instruction.

Enter a Servant.

Serv. Gentlemen, my master Antonio is at

his house, and desires to speak with you both.

Salar. We have been up and down to seek him.

Enter TUBAL.

Solan. Here comes another of the tribe; a third cannot be matched, unless the devil himself turn Jew.

[*Exeunt* SOLANIO, SALARINO, *and* Servant.

Shy. How now, Tubal, what news from Genoa? hast thou found my daughter?

Tub. I often came where I did hear of her, but cannot find her.

Shy. Why, there, there, there, there! a diamond gone cost me two thousand ducats in Frankfort! The curse never fell upon our nation till now; I never felt it till now:—two thousand ducats in that; and other precious, precious jewels.—I would my daughter were dead at my foot, and the jewels in her ear! would she were hearsed at my foot, and the ducats in her coffin! No news of them?—Why, so:—and I know not what's spent in the search. Why, thou loss upon loss! the thief gone with so much, and so much to find the thief; and no satisfaction, no revenge: nor no ill luck stirring but what lights o' my shoulders; no sighs but o' my breathing; no tears but o' my shedding.

Tub. Yes, other men have ill luck too. Antonio, as I heard in Genoa,—

Shy. What, what, what? ill luck, ill luck?

Tub. —hath an argosy cast away, coming from Tripolis. [true? is it true?

Shy. I thank God, I thank God:—is it

Tub. I spoke with some of the sailors that escaped the wreck.

Shy. I thank thee, good Tubal;—good news, good news: ha! ha!—Where? in Genoa?

Tub. Your daughter spent in Genoa, as I heard, one night fourscore ducats!

Shy. Thou stick'st a dagger in me:—I shall never see my gold again. Fourscore ducats at a sitting! fourscore ducats!

Tub. There came divers of Antonio's creditors in my company to Venice, that swear he cannot choose but break.

Shy. I am very glad of it: I'll plague him; I'll torture him; I am glad of it.

Tub. One of them showed me a ring that he had of your daughter for a monkey.

Shy. Out upon her! Thou torturest me, Tubal: it was my turquoise: I had it of Leah, when I was a bachelor: I would not have given it for a wilderness of monkeys.

Tub. But Antonio is certainly undone.

Shy. Nay, that's true, that's very true. Go, Tubal, fee me an officer, bespeak him a fortnight before: I will have the heart of him, if he forfeit; for, were he out of Venice, I can make what merchandise I will. Go, Tubal, and meet me at our synagogue; go, good Tubal; at our synagogue, Tubal.

[*Exeunt.*

SCENE II.—Belmont. *A room in* Portia's *House.*

Enter BASSANIO, PORTIA, GRATIANO, NERISSA, *and* Attendants.

The caskets are set out.

Por. I pray you, tarry: pause a day or two
Before you hazard; for, in choosing wrong,
I lose your company; therefore, forbear awhile:
There's something tells me, (but it is not love,)
I would not lose you; and you know yourself
Hate counsels not in such a quality:
But lest you should not understand me well,
(And yet a maiden hath no tongue but thought,)
I would detain you here some month or two
Before you venture for me. I could teach you
How to choose right, but then I am forsworn;
So will I never be: so may you miss me;
But if you do, you'll make me wish a sin,
That I had been forsworn. Beshrew your eyes,
They have o'erlook'd me and divided me;
One half of me is yours, the other half yours,—
Mine own, I would say; but if mine, then yours,
And so all yours: O! these naughty times

Put bars between the owners and their rights; so:—
And so, though yours, not yours.—Prove it I speak too long; but 'tis to peize the time; To eke it and to draw it out in length, To stay you from election.
Bass. Let me choose; For, as I am, I live upon the rack.
Por. Upon the rack, Bassanio? then confess What treason there is mingled with your love.
Bass. None but that ugly treason of mistrust, Which makes me fear the enjoying of my love: There may as well be amity and life 'Tween snow and fire, as treason and my love.
Por. Ay, but I fear you speak upon the rack, Where men enforcèd do speak anything.
Bass. Promise me life, and I'll confess the truth.
Por. Well, then, confess and live.
Bass. Confess and love Had been the very sum of my confession: O happy torment, when my torturer Doth teach me answers for deliverance! But let me to my fortune and the caskets.
Por. Away then: I am lock'd in one of them; If you do love me, you will find me out. Nerissa and the rest, stand all aloof.

Let music sound while he doth make his choice;
Then, if he lose, he makes a swan-like end,
Fading in music: that the comparison
May stand more proper, my eye shall be the stream [win;
And watery death-bed for him. He may
And what is music then? then music is
Even as the flourish when true subjects bow
To a new-crownèd monarch: such it is,
As are those dulcet sounds in break of day
That creep into the dreaming bridegroom's ear [goes.
And summon him to marriage. Now he
With no less presence, but with much more love,
Than young Alcides, when he did redeem
The virgin tribute paid by howling Troy
To the sea-monster: I stand for sacrifice;
The rest aloof are the Dardanian wives,
With blearèd visages, come forth to view
The issue of the exploit. Go, Hercules!
Live thou, I live.—With much, much more dismay [fray.
I view the fight than thou that mak'st the

Music, whilst BASSANIO *comments on the caskets to himself.*

SONG.

Tell me where is fancy bred,
Or in the heart or in the head?
How begot, how nourishèd?
Reply, reply.

It is engender'd in the eyes,
With gazing fed ; and fancy dies
In the cradle where it lies :
Let us all ring fancy's knell ;
I'll begin it,—Ding, dong, bell.
All. Ding, dong, bell.

Bass. So may the outward shows be least themselves ;
The world is still deceived with ornament.
In law, what plea so tainted and corrupt
But, being season'd with a gracious voice,
Obscures the show of evil? In religion,
What damnèd error, but some sober brow
Will bless it and approve it with a text,
Hiding the grossness with fair ornament?
There is no vice so simple but assumes
Some mark of virtue on his outward parts.
How many cowards, whose hearts are all as false
As stairs of sand, wear yet upon their chins
The beards of Hercules and frowning Mars,
Who, inward search'd, have livers white as milk;
And these assume but valor's excrement
To render them redoubted ! Look on beauty,
And you shall see 'tis purchased by the weight;
Which therein works a miracle in nature,
Making them lightest that wear most of it:
So are those crispèd, snaky, golden locks
Which make such wanton gambols with the wind,
Upon supposèd fairness, often known

To be the dowry of a second head,
The scull that bred them in the sepulchre.
Thus ornament is but the guilèd shore
To a most dangerous sea; the beauteous scarf
Veiling an Indian beauty; in a word,
The seeming truth which cunning times put on [gold,
To entrap the wisest. Therefore, thou gaudy
Hard food for Midas, I will none of thee:
Nor none of thee, thou pale and common drudge [gre lead,
'Tween man and man. But thou, thou mea-
Which rather threatenest than dost promise aught,
Thy paleness moves me more than eloquence,
And here choose I. Joy be the consequence!
Por. [*aside.*] How all the other passions fleet to air, [spair
As doubtful thoughts and rash-embraced de-
And shuddering fear, and green-eyed jealousy!
O love, be moderate, allay thy ecstacy:
In measure rain thy joy, scant this excess;
I feel too much thy blessing, make it less
For fear I surfeit!
Bass. What find I here?
[*Opening the leaden casket.*
Fair Portia's counterfeit! What demi-god
Hath come so near creation? Move these eyes?
Or whether, riding on the balls of mine,
Seem they in motion? Here are sever'd lips,
Parted with sugar breath; so sweet a bar

Should sunder such sweet friends. Here in her hairs woven
The painter plays the spider; and hath
A golden mesh to entrap the hearts of men,
Faster than gnats in cobwebs. But her eyes,—
How could he see to do them? having made one, his,
Methinks it should have power to steal both
And leave itself unfurnish'd. Yet look, how far shadow
The substance of my praise doth wrong this
In underprizing it, so far this shadow
Doth limp behind the substance.—Here's the scroll,
The continent and summary of my fortune.

You that choose not by the view,
Chance as fair, and choose as true!
Since this fortune falls to you,
Be content, and seek no new.
If you be well pleased with this
And hold your fortune for your bliss,
Turn you where your lady is
And claim her with a loving kiss.

A gentle scroll.—Fair lady, by your leave:
[Kissing her.
I come by note to give and to receive.
Like one of two contending in a prize,
That thinks he hath done well in people's eyes,
Hearing applause and universal shout,
Giddy in spirit, still gazing in a doubt
Whether those peals of praise be his or no;
So, thrice fair lady, stand I, even so;

As doubtful whether what I see be true,
Until confirm'd, sign'd, ratified by you.
Por. You see me, lord Bassanio, where I stand,
Such as I am: though, for myself alone
I would not be ambitious in my wish,
To wish myself much better; yet, for you
I would be trebled twenty times myself:
A thousand times more fair, ten thousand times
More rich:
That only to stand high in your account
I might in virtues, beauties, livings, friends,
Exceed account: but the full sum of me
Is sum of—something, which, to term in gross,
Is an unlesson'd girl, unschool'd, unpractised:
Happy in this, she is not yet so old
But she may learn; happier than this,
She is not bred so dull but she can learn;
Happiest of all in that her gentle spirit
Commits itself to yours to be directed,
As from her lord, her governor, her king.
Myself and what is mine to you and yours
Is now converted: but now I was the lord
Of this fair mansion, master of my servants,
Queen o'er myself; and even now, but now,
This house, these servants, and this same myself
Are yours, my lord,—I give them with this ring;
Which when you part from, lose, or give away,
Let it presage the ruin of your love,
And be my vantage to exclaim on you.

Bass. Madam, you have bereft me of all words,
Only my blood speaks to you in my veins:
And there is such confusion in my powers
As, after some oration fairly spoke
By a belovèd prince, there doth appear
Among the buzzing, pleasèd multitude;
Where every something, being blent together,
Turns to a wild of nothing, save of joy,
Express'd and not express'd. But when this ring
Parts from this finger, then parts life from hence;
O, then be bold to say Bassanio's dead.
Ner. My lord and lady, it is now our time,
That have stood by and seen our wishes prosper,
To cry good joy; good joy, my lord and lady!
Gra. My lord Bassanio and my gentle lady,
I wish you all the joy that you can wish;
For I am sure you can wish none from me:
And, when your honors mean to solemnize
The bargain of your faith, I do beseech you
Even at that time I may be married too.
Bass. With all my heart, so thou canst get a wife.
Gra. I thank your lordship; you have got me one.
My eyes, my lord, can look as swift as yours:
You saw the mistress, I beheld the maid;
You loved, I loved; for intermission
No more pertains to me, my lord, than you.

Your fortune stood upon the caskets there;
And so did mine too, as the matter falls:
For wooing here until I sweat again,
And swearing till my very roof was dry
With oaths of love, at last,—if promise last,—
I got a promise of this fair one here
To have her love, provided that your fortune
Achieved her mistress.

Por. Is this true, Nerissa?

Ner. Madam, it is, so you stand pleased withal.

Bass. And do you, Gratiano, mean good faith?

Gra. Yes, faith, my lord.

Bass. Our feast shall be much honor'd in your marriage.

Gra. But who comes here? Lorenzo, and his infidel?
What, and my old Venetian friend, Solanio?

Enter LORENZO, JESSICA, *and* SOLANIO.

Bass. Lorenzo and Solanio, welcome hither;
If that the youth of my new interest here
Have power to bid you welcome.—By your leave,
I bid my very friends and countrymen,
Sweet Portia, welcome.

Por. So do I, my lord;
They are entirely welcome.

Lor. I thank your honor.—For my part, my lord,
My purpose was not to have seen you here;
But meeting with Solanio by the way,
He did entreat me, past all saying nay,
To come with him along.
Solan. I did, my lord,
And I have reason for it. Signior Antonio
Commends him to you. [*Gives* BASSANIO *a letter.*
Bass. Ere I ope this letter,
I pray you tell me how my good friend doth.
Solan. Not sick, my lord, unless it be in mind;
Nor well, unless in mind: his letter there
Will show you his estate.
Gra. Nerissa, cheer yon stranger; bid her welcome. [Venice?
Your hand, Solanio. What's the news from
How doth that royal merchant, good Antonio?
I know he will be glad of our success;
We are the Jasons, we have won the fleece.
Solan. I would you had won the fleece that he hath lost!
Por. There are some shrewd contents in yon same paper,
That steal the color from Bassanio's cheek;
Some dear friend dead; else nothing in the world
Could turn so much the constitution
Of any constant man. What, worse and worse?—
With leave, Bassanio; I am half yourself,

And I must freely have the half of anything
That this same paper brings you.
Bass. O sweet Portia,
Here are a few of the unpleasant'st words
That ever blotted paper! Gentle lady,
When I did first impart my love to you,
I freely told you all the wealth I had
Ran in my veins,—I was a gentleman;
And then I told you true: and yet, dear lady,
Rating myself at nothing, you shall see
How much I was a braggart. When I told you
My state was nothing, I should then have told you
That I was worse than nothing; for, indeed,
I have engaged myself to a dear friend,
Engaged my friend to his mere enemy,
To feed my means. Here is a letter, lady;
The paper as the body of my friend,
And every word in it a gaping wound,
Issuing life-blood. But is it true, Solanio?
Have all his ventures fail'd? What, not one hit?
From Tripolis, from Mexico, and England,
From Lisbon, Barbary, and India?
And not one vessel 'scape the dreadful touch
Of merchant-marring rocks?
Solan. Not one, my lord.
Besides, it should appear, that if he had
The present money to discharge the Jew,
He would not take it. Never did I know
A creature that did bear the shape of man,
So keen and greedy to confound a man:

He plies the duke at morning, and at night;
And doth impeach the freedom of the state
If they deny him justice: twenty merchants,
The duke himself, and the magnificoes
Of greatest port, have all persuaded with him;
But none can drive him from the envious plea
Of forfeiture, of justice, and his bond.
Jes. When I was with him, I have heard him swear
To Tubal, and to Chus, his countrymen,
That he would rather have Antonio's flesh
Than twenty times the value of the sum
That he did owe him; and I know, my lord,
If law, authority, and power deny not,
It will go hard with poor Antonio.
Por. Is it your dear friend that is thus in trouble?
Bass. The dearest friend to me, the kindest man,
The best condition'd and unwearied spirit
In doing courtesies; and one in whom
The ancient Roman honor more appears
Than any that draws breath in Italy.
Por. What sum owes he the Jew?
Bass. For me three thousand ducats.
Por. What, no more?
Pay him six thousand, and deface the bond;
Double six thousand, and then treble that,
Before a friend of this description
Shall lose a hair through Bassanio's fault.
First, go with me to church, and call me wife;
And then away to Venice to your friend;

For never shall you be by Portia's side
With an unquiet soul. You shall have gold
To pay the petty debt twenty times over;
When it is paid, bring your true friend along:
My maid Nerissa and myself meantime
Will live as maids and widows. Come, away;
For you shall hence upon your wedding-day:
Bid your friends welcome, show a merry cheer:
Since you are dear bought, I will love you [dear.
But let me hear the letter of your friend.

Bass. [*reads.*] Sweet Bassanio, my ships have all miscarried, my creditors grow cruel, my estate is very low, my bond to the Jew is forfeit; and since, in paying it, it is impossible I should live, all debts are cleared between you and I, if I might but see you at my death; notwithstanding, use your pleasure: if your love do not persuade you to come, let not my letter.

Por. O love, dispatch all business, and be gone.

Bass. Since I have your good leave to go away,
I will make haste: but, till I come again,
No bed shall e'er be guilty of my stay,
Nor rest be interposer 'twixt us twain.
[*Exeunt.*

SCENE III.—Venice. *A Street.*

Enter SHYLOCK, SALARINO, ANTONIO, *and* Gaoler.

Shy. Gaoler, look to him. Tell not me of mercy;—

This is the fool that lends out money gratis ;—
Gaoler, look to him.
Ant. Hear me yet, good Shylock.
Shy. I'll have my bond; speak not against my bond;
I have sworn an oath that I will have my bond:
Thou call'dst me dog before thou hadst a cause:
But, since I am a dog, beware my fangs:
The duke shall grant me justice.—I do wonder,
Thou naughty gaoler, that thou art so fond
To come abroad with him at his request.
Ant. I pray thee, hear me speak.
Shy. I'll have my bond; I will not hear thee speak:
I'll have my bond; and therefore speak no more.
I'll not be made a soft and dull-eyed fool,
To shake the head, relent, and sigh, and yield
To Christian intercessors. Follow not;
I'll have no speaking; I will have my bond.
[*Exit.*
Salar. It is the most impenetrable cur
That ever kept with men.
Ant. Let him alone:
I'll follow him no more with bootless prayers.
He seeks my life; his reason well I know:
I oft deliver'd from his forfeitures
Many that have at times made moan to me;
Therefore he hates me.

Salar. I am sure the duke
Will never grant this forfeiture to hold.
Ant. The duke cannot deny the course of law;
For the commodity that strangers have
With us in Venice, if it be denied,
Will much impeach the justice of the state:
Since that the trade and profit of the city
Consisteth of all nations. Therefore, go:
These griefs and losses have so 'bated me,
That I shall hardly spare a pound of flesh
To-morrow to my bloody creditor.
Well, gaoler, on.—Pray God, Bassanio come
To see me pay his debt, and then I care not!
[*Exeunt.*

SCENE IV.—Belmont. *A Room in* Portia's *House.*

Enter PORTIA, NERISSA, LORENZO, JESSICA, *and* BALTHAZAR.

Lor. Madam, although I speak it in your presence,
You have a noble and a true conceit [ly
Of god-like amity; which appears most strong-
In bearing thus the absence of your lord.
But, if you knew to whom you show this honor,
How true a gentleman you send relief,
How dear a lover of my lord your husband,
I know you would be prouder of the work
Than customary bounty can enforce you.
Por. I never did repent for doing good,
Nor shall not now: for in companions

That do converse and waste the time together,
Whose souls do bear an equal yoke of love,
There must be needs a like proportion
Of lineaments, of manners, and of spirit;
Which makes me think, that this Antonio,
Being the bosom lover of my lord,
Must needs be like my lord. If it be so,
How little is the cost I have bestow'd
In purchasing the semblance of my soul
From out the state of hellish cruelty!
This comes too near the praising of myself;
Therefore, no more of it: hear other things.
Lorenzo, I commit into your hands
The husbandry and manage of my house
Until my lord's return: for mine own part,
I have toward heaven breathed a secret vow
To live in prayer and contemplation,
Only attended by Nerissa here,
Until her husband and my lord's return:
There is a monastery two miles off,
And there we will abide. I do desire you
Not to deny this imposition;
The which my love and some necessity
Now lays upon you.

Lor. Madam, with all my heart,
I shall obey you in all fair commands.

Por. My people do already know my mind,
And will acknowledge you and Jessica
In place of lord Bassanio and myself.
So fare you well till we shall meet again.

Lor. Fair thoughts and happy hours attend on you!

Jes. I wish your ladyship all heart's content.

Por. I thank you for your wish, and am well pleased [sica.
To wish it back on you: fare you well, Jes-
[*Exeunt* JESSICA *and* LORENZO.

Now, Balthazar,
As I have ever found thee honest-true, [ter,
So let me find thee still. Take this same let-
And use thou all the endeavor of a man
In speed to Padua; see thou render this
Into my cousin's hand, Doctor Bellario;
And, look, what notes and garments he doth
give thee [speed
Bring them, I pray thee, with imagined
Unto the tranect, to the common ferry
Which trades to Venice:—waste no time in
words, [thee.
But get thee gone; I shall be there before

Balth. Madam, I go with all convenient speed. [*Exit.*

Por. Come on, Nerissa; I have work in hand [husbands
That you yet know not of; we'll see our
Before they think of us.

Ner. Shall they see us?

Por. They shall, Nerissa; but in such a habit
That they shall think we are accomplished
With that we lack. I'll hold thee any wager,
When we are both accoutred like young men,
I'll prove the prettier fellow of the two,
And wear my dagger with the braver grace;

And speak, between the change of man and boy, [steps
With a reed voice; and turn two mincing
Into a manly stride; and speak of frays,
Like a fine bragging youth; and tell quaint lies,
How honorable ladies sought my love,
Which I denying, they fell sick and died;
I could not do withal: then I'll repent,
And wish, for all that, that I had not kill'd them:
And twenty of these puny lies I'll tell,
That men shall swear I've discontinued school [mind
Above a twelvemonth:—I have within my
A thousand raw tricks of these bragging Jacks,
Which I will practise.
But come, I'll tell thee all my whole device
When I am in my coach, which stays for us
At the park gate; and therefore haste away,
For we must measure twenty miles to-day.
[*Exeunt.*

SCENE V.—*The same. A Garden.*

Enter LAUNCELOT *and* JESSICA.

Laun. Yes, truly;—for, look you, the sins of the father are to be laid upon the children: therefore, I promise you I fear you. I

was always plain with you, and so now I speak my agitation of the matter: therefore, be of good cheer; for, truly, I think you are damned. There is but one hope in it that can do you any good; and that is but a kind of base hope neither.

Jes. And what hope is that, I pray thee?

Laun. Marry, you may partly hope that you are not the Jew's daughter.

Jes. That were a kind of base hope, indeed; so the sins of my mother should be visited upon me.

Laun. Truly then I fear; when I shun Scylla, your father, I fall into Charybdis, your mother; well, you are gone both ways.

Jes. I shall be saved by my husband; he hath made me a Christian.

Laun. Truly, the more to blame he: we were Christians enough before; e'en as many as could well live, one by another: this making of Christians will raise the price of hogs; if we grow all to be pork-eaters, we shall not shortly have a rasher on the coals for money.

Enter LORENZO.

Jes. I'll tell my husband, Launcelot, what you say; here he comes.

Lor. I shall grow jealous of you shortly, Launcelot.

Jes. Nay, you need not fear us, Lorenzo. Launcelot and I are out: he tells me flatly, there is no mercy for me in heaven, because I am a Jew's daughter: and he says you are no good member of the commonwealth; for, in converting Jews to Christians, you raise the price of pork.

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Lor. I think the best grace of wit will shortly turn into silence; and discourse grow commendable in none only but parrots.—Go in, sirrah; bid them prepare for dinner.

Laun. That is done, sir; they have all stomachs.

Lor. Goodly lord, what a wit-snapper are you! then bid them prepare dinner.

Laun. That is done, too, sir: only, *cover* is the word.

Lor. Will you cover, then, sir?

Laun. Not so, sir, neither; I know my duty.

Lor. Yet more quarrelling with occasion! Wilt thou show the whole wealth of thy wit in an instant? I pray thee, understand a plain man in his plain meaning; go to thy fel-

lows; bid them cover the table, serve in the meat, and we will come in to dinner.

Laun. For the table, sir, it shall be served in; for the meat, sir, it shall be covered; for your coming in to dinner, sir, why let it be as humors and conceits shall govern. [*Exit.*

Lor. O dear discretion, how his words are suited!
The fool hath planted in his memory
An army of good words; and I do know
A many fools, that stand in better place,
Garnish'd like him, that for a tricksy word
Defy the matter. How cheer'st thou, Jessica?
And now, good sweet, say thy opinion;—
How dost thou like the lord Bassanio's wife?

Jes. Past all expressing. It is very meet
The lord Bassanio live an upright life;
For, having such a blessing in his lady,
He finds the joys of heaven here on earth;
And, if on earth he do not mean it, then
In reason he should never come to heaven.
Why, if two gods should play some heavenly match,
And on the wager lay two earthly women,
And Portia one, there must be something else [world
Pawn'd with the other; for the poor, rude
Hath not her fellow.

Lor. Even such a husband
Hast thou of me, as she is for a wife.

Jes. Nay, but ask my opinion too of that.

Lor. I will anon; first, let us go to dinner.

Jes. Nay, let me praise you while I have a stomach. [talk;

Lor. No, pray thee, let it serve for table-talk;
Then, howsoe'er thou speak'st, 'mong other things
I shall digest it.

Jes. Well, I'll set you forth.

[*Exeunt.*

ACT IV.

SCENE I.—Venice. *A Court of Justice.*

Enter the DUKE, *the* Magnificoes, ANTONIO, BASSANIO, GRATIANO, SALARINO, SALERIO, *and others.*

Duke.

WHAT, is Antonio here?

Ant. Ready, so please your grace.

Duke. I am sorry for thee; thou art come to answer
A stony adversary, an inhuman wretch
Uncapable of pity, void and empty
From any dram of mercy.

Ant. I have heard
Your grace hath ta'en great pains to qualify
His rigorous course; but, since he stands obdurate,
And that no lawful means can carry me
Out of his envy's reach, I do oppose
My patience to his fury; and am arm'd
To suffer, with a quietness of spirit,

The very tyranny and rage of his.

Duke. Go one, and call the Jew into the court.

Salar. He's ready at the door: he comes, my lord.

Enter SHYLOCK.

Duke. Make room, and let him stand before our face.

Shylock, the world thinks, and I think so too,
That thou but lead'st this fashion of thy malice
To the last hour of act; and then 'tis thought
Thou'lt show thy mercy and remorse, more strange
Than is thy strange apparent cruelty;
And where thou now exact'st the penalty,
(Which is a pound of this poor merchant's flesh,)
Thou wilt not only loose the forfeiture,
But, touch'd with human gentleness and love,
Forgive a moiety of the principal;
Glancing an eye of pity on his losses,
That have of late so huddled on his back,
Enough to press a royal merchant down
And pluck commiseration of his state
From brassy bosoms and rough hearts of flint, [train'd
From stubborn Turks and Tartars, never
To offices of tender courtesy.
We all expect a gentle answer, Jew.

Shy. I have possess'd your grace of what I purpose;
And by our holy Sabbath have I sworn

To have the due and forfeit of my bond:
If you deny it, let the danger light
Upon your charter and your city's freedom.
You'll ask me why I rather choose to have
A weight of carrion flesh than to receive
Three thousand ducats: I'll not answer that:
But say it is my humor. Is it answer'd?
What if my house be troubled with a rat,
And I be pleased to give ten thousand ducats
To have it baned? What, are you answer'd yet?
Some men there are love not a gaping pig;
Some, that are mad if they behold a cat;
Some, when they hear the bagpipe: for affection
Mistress of passion, sways it to the mood
Of what it likes or loathes. Now, for your answer.
As there is no firm reason to be render'd,
Why he cannot abide a gaping pig;
Why he, a harmless necessary cat;
Why he, a wauling bagpipe,—but of force
Must yield to such inevitable shame,
As to offend, himself being offended;
So can I give no reason, nor I will not,
More than a lodged hate and a certain loathing
I bear Antonio, that I follow thus
A losing suit against him. Are you answer'd?
Bass. This is no answer, thou unfeeling man,
To excuse the current of thy cruelty.

Shy. I am not bound to please thee with my answer.

Bass. Do all men kill the things they do not love?

Shy. Hates any man the thing he would not kill?

Bass. Every offence is not a hate at first.

Shy. What, wouldst thou have a serpent sting thee twice?

Ant. I pray you, think you question with the Jew:

You may as well go stand upon the beach,
And bid the main flood bate his usual height;
You may as well use question with the wolf
Why he hath made the ewe bleat for the lamb;
You may as well forbid the mountain pines
To wag their high tops and to make no noise [heaven;
When they are fretten with the gusts of
You may as well do anything most hard,
As seek to soften that (than which what's harder?) [you
His Jewish heart:—therefore, I do beseech
Make no more offers, use no further means,
But, with all brief and plain conveniency,
Let me have judgment and the Jew his will.

Bass. For thy three thousand ducats here is six.

Shy. If every ducat in six thousand ducats
Were in six parts and every part a ducat,
I would not draw them,—I would have my bond.

Duke. How shalt thou hope for mercy, rendering none?
Shy. What judgment shall I dread, doing no wrong?
You have among you many a purchased slave,
Which, like your asses and your dogs and mules,
You use in abject and in slavish parts,
Because you bought them.—Shall I say to you,
Let them be free, marry them to your heirs?
Why sweat they under burdens? let their beds
Be made as soft as yours, and let their palates
Be season'd with such viands? You will answer,
The slaves are ours:—so do I answer you.
The pound of flesh which I demand of him
Is dearly bought; 'tis mine, and I will have it:
If you deny me, fie upon your law!
There is no force in the decrees of Venice:
I stand for judgment: answer, shall I have it?
Duke. Upon my power I may dismiss this court,
Unless Bellario, a learned doctor,
Whom I have sent for to determine this,
Come here to-day.
Saler. My lord, here stays without
A messenger with letters from the doctor,
New come from Padua.
Duke. Bring us the letters. Call the messenger.

Bass. Good cheer, Antonio! What, man! courage yet! [and all,
The Jew shall have my flesh, blood, bones,
Ere thou shalt lose for me one drop of blood.
Ant. I am a tainted wether of the flock,
Meetest for death: the weakest kind of fruit
Drops earliest to the ground, and so let me:
You cannot better be employ'd, Bassanio,
Than to live still and write mine epitaph.

Enter NERISSA, *dressed like a lawyer's clerk.*

Duke. Came you from Padua, from Bellario?
Ner. From both, my lord: Bellario greets your grace, [*Presents a letter*
Bass. Why dost thou whet thy knife so earnestly?
Shy. To cut the forfeit from that bankrupt there.
Gra. Not on thy sole, but on thy soul, harsh Jew, [can,
Thou mak'st thy knife keen; but no metal
No, not the hangman's axe, bear half the keenness [thee?
Of thy sharp envy. Can no prayers pierce
Shy. No, none that thou hast wit enough to make.
Gra. O, be thou damn'd, inexorable dog!
And for thy life let justice be accused.
Thou almost mak'st me waver in my faith
To hold opinion with Pythagoras,
That souls of animals infuse themselves
Into the trunks of men: thy currish spirit

Govern'd a wolf, who, hang'd for human slaughter,
Even from the gallows did his fell soul fleet,
And, whilst thou lay'st in thy unhallow'd dam,
Infused itself in thee; for thy desires
Are wolfish, bloody, starv'd, and ravenous.
Shy. Till thou canst rail the seal from off my bond, [loud:
Thou but offend'st thy lungs to speak so
Repair thy wit, good youth; or it will fall
To cureless ruin.—I stand here for law.
Duke. This letter from Bellario doth commend
A young and learned doctor to our court:—
Where is he?
Ner. He attendeth here hard by
To know your answer, whether you'll admit him.
Duke. With all my heart:—some three or four of you
Go give him courteous conduct to this place.—
Meantime the court shall hear Bellario's letter.

[Clerk *reads.*] Your grace shall understand that at the receipt of your letter I am very sick: but in the instant that your messenger came, in loving visitation was with me a young doctor of *Rome;* his name is *Balthasar.* I acquainted him with the cause in controversy between the *Jew* and *Antonio* the merchant: we turn'd o'er many books together: he is furnished with my opinion; which, bettered with his own learning (the greatness whereof I cannot enough commend), comes with him, at my importunity, to fill up your grace's request in my stead. I beseech you, let his lack of years be no impediment to let him lack a reverend estimation;

for I never knew so young a body with so old a head. I leave him to your gracious acceptance, whose trial shall better publish his commendation.

Duke. You hear the learn'd Bellario, what he writes:
And here, I take it, is the doctor come.—

Enter PORTIA, *dressed like a doctor of laws.*

Give me your hand. Come you from old Bellario?
Por. I did, my lord.
Duke. You are welcome: take your place.
Are you acquainted with the difference
That holds this present question in the court?
Por. I am informèd throughly of the cause. [Jew?
Which is the merchant here, and which the
Duke. Antonio and old Shylock, both stand forth.
Por. Is your name Shylock?
Shy. Shylock is my name.
Por. Of a strange nature is the suit you follow;
Yet in such rule that the Venetian law
Cannot impugn you, as you do proceed.—
[*To* ANTONIO.] You stand within his danger, do you not?
Ant. Ay, so he says.
Por. Do you confess the bond?
Ant. I do.
Por. Then must the Jew be merciful.
Shy. On what compulsion must I? tell me that.

Por. The quality of mercy is not str
It droppeth as the gentle rain from hea
Upon the place beneath: it is twice bles
It blesseth him that gives, and him
takes:
'Tis mightiest in the mightiest; it becomes
The thronèd monarch better than his crown;
His sceptre shows the force of temporal
power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway,
It is enthronèd in the hearts of kings,
It is an attribute to God himself;
And earthly power doth then show likest
God's
When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this—
That in the course of justice none of us
Should see salvation: we do pray for mercy;
And that same prayer doth teach us all to
render [much
The deeds of mercy. I have spoke thus
To mitigate the justice of thy plea;
Which if thou follow, this strict court of
Venice [chant there.
Must needs give sentence 'gainst the mer-
Shy. My deeds upon my head! I crave
the law,
The penalty and forfeit of my bond.
Por. Is he not able to discharge the
money? [court;
Bass. Yes, here I tender't for him in the

Yea, thrice the sum: if that will not suffice,
I will be bound to pay it ten times o'er,
On forfeit of my hands, my head, my heart:
If this will not suffice, it must appear
That malice bears down truth. And I beseech you,
Wrest once the law to your authority:
To do a great right do a little wrong,
And curb this cruel devil of his will.
Por. It must not be; there is no power in Venice
Can alter a decree established:
'Twill be recorded for a precedent;
And many an error by the same example
Will rush into the state: it cannot be.
Shy. A Daniel come to judgment! yea, a Daniel!
O wise young judge, how do I honor thee!
Por. I pray you, let me look upon the bond.
Shy. Here 'tis, most reverend doctor, here it is.
Por. Shylock, there's thrice thy money offer'd thee.
Shy. An oath, an oath, I have an oath in heaven:
Shall I lay perjury upon my soul?
No, not for Venice.
Por. Why, this bond is forfeit;
And lawfully by this the Jew may claim
A pound of flesh, to be by him cut off
Nearest the merchant's heart.—Be merciful;
Take thrice thy money; bid me tear the bond.

Shy. When it is paid according to the tenor.
It doth appear you are a worthy judge;
You know the law, your exposition
Hath been most sound: I charge you by the law,
Whereof you are a well-deserving pillar,
Proceed to judgment: by my soul I swear
There is no power in the tongue of man
To alter me: I stay here on my bond.
Ant. Most heartily I do beseech the court
To give the judgment.
Por. Why, then, thus it is:
You must prepare your bosom for his knife.
Shy. O noble judge! O excellent young man!
Por. For the intent and purpose of the law
Hath full relation to the penalty
Which here appeareth due upon the bond.
Shy. 'Tis very true: O wise and upright judge! [looks!
How much more elder art thou than thy
Por. Therefore, lay bare your bosom.
Shy. Ay, his breast:
So says the bond;—doth it not, noble judge?—
Nearest his heart, those are the very words.
Por. It is so. Are there balance here to weigh the flesh?
Shy. I have them ready.
Por. Have by some surgeon, Shylock, on your charge,
To stop his wounds, lest he do bleed to death.

Shy. Is it so nominated in the bond?
Por. It is not so express'd; but what of that?
'Twere good you do so much for charity.
Shy. I cannot find it; 'tis not in the bond.
Por. Come, merchant, have you anything to say? [pared.—
Ant. But little; I'm arm'd and well pre-
Give me your hand, Bassanio: fare you well!
Grieve not that I am fallen to this for you;
For herein fortune shows herself more kind
Than is her custom: it is still her use
To let the wretched man outlive his wealth,
To view with hollow eye, and wrinkled brow,
An age of poverty; from which lingering penance
Of such misery doth she cut me off.
Commend to me your honorable wife:
Tell her the process of Antonio's end,
Say how I loved you, speak me fair in death;
And, when the tale is told, bid her be judge
Whether Bassanio had not once a love.
Repent not you that you shall lose your friend,
And he repents not that he pays your debt;
For, if the Jew do cut but deep enough,
I'll pay it instantly with all my heart.
Bass. Antonio, I am married to a wife
Which is as dear to me as life itself;
But life itself, my wife, and all the world
Are not with me esteem'd above thy life;
I would lose all, ay, sacrifice them all
Here to this devil to deliver you.

Por. Your wife would give you little thanks for that,
If she were by, to hear you make the offer.
Gra. I have a wife, whom I protest I love;
I would she were in heaven, so she could
Entreat some power to change this currish Jew. back;
Ner. 'Tis well you offer it behind her
The wish would make else an unquiet house.
Shy. [*aside.*] These be the Christian husbands: I have a daughter;
Would any of the stock of Barrabas
Had been her husband rather than a Christian!—
We trifle time; I pray thee pursue sentence.
Por. A pound of that same merchant's flesh is thine; [it.
The court awards it, and the law doth give
Shy. Most rightful judge!
Por. And you must cut this flesh from off his breast;
The law allows it, and the court awards it.
Shy. Most learned judge!—A sentence; come, prepare.
Por. Tarry a little;—there is something else.— [blood;
This bond doth give thee here no jot of
The words expressly are *a pound of flesh:*
Take then thy bond, take thou thy pound of flesh;
But, in the cutting it, if thou dost shed
One drop of Christian blood, thy lands and goods

Are, by the laws of Venice, confiscate
Unto the state of Venice.
Gra. O upright judge!—Mark, Jew!—O learned judge!
Shy. Is that the law?
Por. Thyself shall see the act:
For, as thou urgest justice, be assured
Thou shalt have justice, more than thou desirest.
Gra. O learned judge!—Mark, Jew;—a learned judge! thrice,
Shy. I take this offer, then,—pay the bond
And let the Christian go.
Bass. Here is the money.
Por. Soft! [haste;—
The Jew shall have all justice;—soft;—no
He shall have nothing but the penalty.
Gra. O Jew! an upright judge, a learned judge!
Por. Therefore prepare thee to cut off the flesh. [more
Shed thou no blood; nor cut thou less nor
But just a pound of flesh: if thou tak'st more [much
Or less than a just pound,—be it but so
As makes it light or heavy in the substance
Or the division of the twentieth part [turn
Of one poor scruple,—nay, if the scale do
But in the estimation of a hair,—
Thou diest, and all thy goods are confiscate.
Gra. A second Daniel, a Daniel, Jew!
Now, infidel, I have thee on the hip.

Por. Why doth the Jew pause? take thy forfeiture.
Shy. Give me my principal, and let me go.
Bass. I have it ready for thee; here it is.
Por. He hath refused it in the open court;
He shall have merely justice and his bond.
Gra. A Daniel, still say I; a second Daniel!— [word.
I thank thee, Jew, for teaching me that
Shy. Shall I not have barely my principal?
Por. Thou shalt have nothing but the forfeiture,
To be so taken at thy peril, Jew.
Shy. Why, then the devil give him good of it!
I'll stay no longer question.
Por. Tarry, Jew;
The law hath yet another hold on you.
It is enacted in the laws of Venice,—
If it be proved against an alien
That by direct or indirect attempts
He seek the life of any citizen,
The party 'gainst the which he doth contrive
Shall seize one half his goods; the other half
Comes to the privy coffer of the state;
And the offender's life lies in the mercy
Of the duke only, 'gainst all other voice.
In which predicament, I say thou stand'st;
For it appears by manifest proceeding,
That indirectly and directly too
Thou hast contrived against the very life
Of the defendant; and thou hast incurr'd

The danger formerly by me rehearsed.
Down, therefore, and beg mercy of the duke.
Gra. Beg that thou mayst have leave to hang thyself:
And yet, thy wealth being forfeit to the state,
Thou hast not left the value of a cord;
Therefore, thou must be hang'd at the state's charge.
Duke. That thou shalt see the difference of our spirit,
I pardon thee thy life before thou ask it:
For half thy wealth, it is Antonio's;
The other half comes to the general state,
Which humbleness may drive unto a fine.
Por. Ay, for the state; not for Antonio.
Shy. Nay, take my life and all, pardon not that: [prop
You take my house when you do take the
That doth sustain my house: you take my life
When you do take the means whereby I live.
Por. What mercy can you render him, Antonio?
Gra. A halter gratis; nothing else, for God's sake.
Ant. So please my lord the duke and all the court
To quit the fine for one half of his goods
I am content, so he will let me have
The other half in use, to render it,
Upon his death, unto the gentleman
That lately stole his daughter; [favor,
Two things provided more,—that, for this

He presently become a Christian;
The other, that he do record a gift,
Here in the court, of all he dies possess'd,
Unto his son Lorenzo and his daughter.
Duke. He shall do this; or else I do recant
The pardon that I late pronouncèd here.
Por. Art thou contented, Jew; what dost thou say?
Shy. I am content.
Por. Clerk, draw a deed of gift.
Shy. I pray you give me leave to go from hence:
I am not well; send the deed after me
And I will sign it.
Duke. Get thee gone, but do it.
Gra. In christening, thou shalt have two godfathers;
Had I been judge, thou shouldst have had ten more,
To bring thee to the gallows, not the font.
[*Exit* SHYLOCK.
Duke. Sir, I entreat you with me home to dinner.
Por. I humbly do desire your grace of pardon.
I must away this night toward Padua;
And it is meet I presently set forth.
Duke. I am sorry that your leisure serves you not.
Antonio, gratify this gentleman;
For, in my mind, you are much bound to him. [*Exeunt* DUKE, Magnificoes, *and* Train.

Bass. Most worthy gentleman, I and my friend
Have by your wisdom been this day acquitted
Of grievous penalties; in lieu whereof,
Three thousand ducats, due unto the Jew,
We freely cope your courteous pains withal.
Ant. And stand indebted, over and above,
In love and service to you evermore.
Por. He is well paid that is well satisfied:
And I, delivering you, am satisfied
And therein do account myself well paid;
My mind was never yet more mercenary.
I pray you, know me when we meet again;
I wish you well, and so I take my leave.
Bass. Dear sir, of force I must attempt you further;
Take some remembrance of us as a tribute,
Not as a fee: grant me two things, I pray you,
Not to deny me, and to pardon me.
Por. You press me far, and therefore I will yield.
[*To Ant.*] Give me your gloves, I'll wear them for your sake; [from you:—
[*To Bass.*] And, for your love, I'll take this ring
Do not draw back your hand; I'll take no more;
And you in love shall not deny me this.
Bass. This ring, good sir,—alas, it is a trifle;
I will not shame myself to give you this.
Por. I will have nothing else but only this;
And now, methinks, I have a mind to it.

Bass. There's more depends on this than on the value.
The dearest ring in Venice will I give you,
And find it out by proclamation;
Only for this, I pray you, pardon me.
Por. I see, sir, you are liberal in offers:
You taught me first to beg: and now, methinks, [answer'd.
You teach me how a beggar should be
Bass. Good sir, this ring was given me by my wife;
And, when she put it on, she made me vow
That I should neither sell nor give nor lose it.
Por. That 'scuse serves many men to save their gifts.
An if your wife be not a mad-woman
And know how well I have deserved this ring,
She would not hold out enemy forever
For giving it to me. Well, peace be with you! [*Exeunt* PORTIA *and* NERISSA.
Ant. My lord Bassanio, let him have the ring;
Let his deservings and my love withal
Be valued 'gainst your wife's command(e)ment.
Bass. Go, Gratiano, run and overtake him;
Give him the ring, and bring him, if thou canst,
Unto Antonio's house:—away, make haste.
[*Exit* GRATIANO.
Come, you and I will thither presently;

And in the morning early will we both
Fly toward Belmont: come, Antonio.
Exeunt.

SCENE II.—Venice. *A Street.*

Enter PORTIA *and* NERISSA.

Por. Inquire the Jew's house out, give him this deed
And let him sign it; we'll away to-night
And be a day before our husbands home:
This deed will be well welcome to Lorenzo.

Enter GRATIANO.

Gra. Fair sir, you are well o'erta'en:
My lord Bassanio upon more advice
Hath sent you here this ring; and doth entreat
Your company at dinner.
Por. That cannot be:
His ring I do accept most thankfully,
And so, I pray you, tell him: furthermore,
I pray you, show my youth old Shylock's house.
Gra. That will I do.
Ner. [*to* PORTIA.] Sir, I would speak with you:—
[*Aside.*] I'll see if I can get my husband's ring,
Which I did make him swear to keep forever.
Por. [*aside to* NERISSA.] Thou mayst, I warrant. We shall have old swearing
That they did give the rings away to men;

But we'll outface them, and outswear them too.— [will tarry.
Away, make haste; thou know'st where I
Ner. Come, good sir, will you show me to this house? *Exeunt.*

ACT V.

SCENE I.—Belmont. *Pleasure-grounds of* Portia's *House.*

Enter LORENZO *and* JESSICA.

Lorenzo.

HE moon shines bright:—in such a night as this,
When the sweet wind did gently kiss the trees, [night,
And they did make no noise,—in such a
Troilus, methinks, mounted the Trojan walls,
And sigh'd his soul toward the Grecian tents,
Where Cressid lay that night.
Jes. In such a night
Did Thisbe fearfully o'ertrip the dew,
And saw the lion's shadow ere himself,
And ran dismay'd away.
Lor. In such a night
Stood Dido with a willow in her hand
Upon the wild sea-banks, and waft her love
To come again to Carthage.
Jes. In such a night

Medea gather'd the enchanted herbs
That did renew old Æson.
Lor. In such a night
Did Jessica steal from the wealthy Jew;
And with an unthrift love did run from Venice
As far as Belmont.
Jes. In such a night
Did young Lorenzo swear he loved her well,
Stealing her soul with many vows of faith
And ne'er a true one.
Lor. In such a night
Did pretty Jessica, like a little shrew,
Slander her love, and he forgave it her.
Jes. I would out-night you, did no body come:
But, hark, I hear the footing of a man.

Enter STEPHANO.

Lor. Who comes so fast in silence of the night?
Steph. A friend.
Lor. A friend? what friend? your name, I pray you, friend? [word
Steph. Stephano is my name; and I bring
My mistress will before the break of day
Be here at Belmont; she doth stray about
By holy crosses, where she kneels and prays
For happy wedlock hours.
Lor. Who comes with her?
Steph. None but a holy hermit and her maid.
I pray you, is my master yet return'd?

Lor. He is not, nor we have not heard from him.—
But go we in, I pray thee, Jessica,
And ceremoniously let us prepare
Some welcome for the mistress of the house.

Enter LAUNCELOT.

Laun. Sola, sola, wo ha, ho, sola, sola!
Lor. Who calls?
Laun. Sola! Did you see master Lorenzo and mistress Lorenzo? sola, sola!
Lor. Leave hollaing, man; here.
Laun. Sola! Where? where?
Lor. Here.
Laun. Tell him there's a post come from my master, with his horn full of good news: my master will be here ere morning. [*Exit.*
Lor. Sweet soul, let's in, and there expect their coming.
And yet no matter:—why should we go in?
My friend Stephano, signify, I pray you,
Within the house, your mistress is at hand:
And bring your music forth into the air.
[*Exit* STEPHANO.
How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears; soft stillness and the night
Become the touches of sweet harmony.
Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patines of bright gold.

There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins:
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.—

Enter Musicians.

Come, ho, and wake Diana with a hymn;
With sweetest touches pierce your mistress' ear
And draw her home with music. [*Music.*

Jes. I am never merry when I hear sweet music.

Lor. The reason is, your spirits are attentive:
For do but note a wild and wanton herd,
Or race of youthful and unhandled colts,
Fetching mad bounds, bellowing and neighing loud,
Which is the hot condition of their blood;
If they but hear perchance a trumpet sound,
Or any air of music touch their ears,
You shall perceive them make a mutual stand,
Their savage eyes turn'd to a modest gaze
By the sweet power of music. Therefore the poet
Did feign that Orpheus drew trees, stones, and floods;
Since nought so stockish, hard, and full of rage,
But music for the time doth change his nature.

The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted.—Mark the music.

Enter PORTIA *and* NERISSA *at a distance.*

Por. That light we see is burning in my hall.
How far that little candle throws his beams!
So shines a good deed in a naughty world.
Ner. When the moon shone, we did not see the candle.
Por. So doth the greater glory dim the less:
A substitute shines brightly as a king
Until a king be by; and then his state
Empties itself, as doth an inland brook
Into the main of waters. Music! hark!
Ner. It is your music, madam, of the house.
Por. Nothing is good, I see, without respect;
Methinks it sounds much sweeter than by day.
Ner. Silence bestows that virtue on it, madam.
Por. The crow doth sing as sweetly as the lark
When neither is attended; and I think
The nightingale, if she should sing by day,

When every goose is cackling, would be thought
No better a musician than the wren.
How many things by season season'd are
To their right praise and true perfection!—
Peace, ho!—the moon sleeps with Endymion
And would not be awaked! [*Music ceases.*
Lor. That is the voice,
Or I am much deceived, of Portia.
Por. He knows me, as the blind man knows the cuckoo,
By the bad voice.
Lor. Dear lady, welcome home.
Por. We have been praying for our husbands' health,
Which speed, we hope, the better for our words.
Are they return'd?
Lor. Madam, they are not yet;
But there is come a messenger before,
To signify their coming.
Por. Go in, Nerissa;
Give order to my servants, that they take
No note at all of our being absent hence;
Nor you, Lorenzo:—Jessica, nor you.
[*A tucket sounds.*
Lor. Your husband is at hand; I hear his trumpet:
We are no tell-tales, madam; fear you not.
Por. This night, methinks, is but the day-light sick.
It looks a little paler; 'tis a day
Such as the day is when the sun is hid.

Enter BASSANIO, ANTONIO, GRATIANO, *and their* Followers.

Bass. We should hold day with the antipodes,
If you would walk in absence of the sun.
Por. Let me give light, but let me not be light;
For a light wife doth make a heavy husband,
And never be Bassanio so for me;
But God sort all!—You are welcome home, my lord.
Bass. I thank you, madam: give welcome to my friend.—
This is the man, this is Antonio,
To whom I am so infinitely bound.
Por. You should in all sense be much bound to him,
For, as I hear, he was much bound for you.
Ant. No more than I am well acquitted of.
Por. Sir, you are very welcome to our house:
It must appear in other ways than words,
Therefore I scant this breathing courtesy.
[GRATIANO *and* NERISSA *seem to talk apart.*
Gra. By yonder moon I swear you do me wrong;
In faith, I gave it to the judge's clerk:
Would he were dead that had it, for my part,
Since you do take it, love, so much at heart.
Por. A quarrel, ho, already? what's the matter?
Gra. About a hoop of gold, a paltry ring

That she did give me; whose posy was,
For all the world, like cutler's poetry
Upon a knife, *Love me, and leave me not.*
Ner. What talk you of the posy, or the value?
You swore to me, when I did give it you,
That you would wear it till your hour of death;
And that it should lie with you in your grave:
Though not for me, yet for your vehement oaths,
You should have been respective and have kept it.
Gave it a judge's clerk!—but well I know
The clerk will ne'er wear hair on's face that had it.
Gra. He will, an if he live to be a man.
Ner. Ay, if a woman live to be a man.
Gra. Now, by this hand, I gave it to a youth,—
A kind of boy; a little scrubbed boy,
No higher than thyself, the judge's clerk;
A prating boy, that begg'd it as a fee;
I could not for my heart deny it him.
Por. You were to blame, I must be plain with you,
To part so slightly with your wife's first gift;
A thing stuck on with oaths upon your finger,
And riveted with faith unto your flesh.
I gave my love a ring and made him swear
Never to part with it; and here he stands,—
I dare be sworn for him he would not leave it

Nor pluck it from his finger, for the wealth
That the world masters. Now, in faith, Gratiano,
You give your wife too unkind cause of grief;
An't were to me, I should be mad at it.
Bass. [*aside.*] Why, I were best to cut my left hand off
And swear I lost the ring defending it.
Gra. My lord Bassanio gave his ring away
Unto the judge that begg'd it and, indeed,
Deserved it too; and then the boy, his clerk
That took some pains in writing, he begg'd mine:
And neither man nor master would take aught
But the two rings.
Por. What ring gave you, my lord?
Not that, I hope, which you received of me.
Bass. If I could add a lie unto a fault,
I would deny it; but you see my finger
Hath not the ring upon it, it is gone.
Por. Even so void is your false heart of truth.
By heaven, I will never be your wife
Until I see the ring.
Ner. No, nor I yours,
Till I again see mine.
Bass. Sweet Portia,
If you did know to whom I gave the ring,
If you did know for whom I gave the ring,
And would conceive for what I gave the ring,
And how unwillingly I left the ring,
When nought would be accepted but the ring,

You would abate the strength of your displeasure.
Por. If you had known the virtue of the ring,
Or half her worthiness that gave the ring,
Or your own honor to contain the ring,
You would not then have parted with the ring.
What man is there so much unreasonable,
If you had pleased to have defended it
With any terms of zeal, wanted the modesty
To urge the thing held as a ceremony?
Nerissa teaches me what to believe;
I'll die for't but some woman had the ring.
Bass. No, by mine honor, madam, by my soul,
No woman had it, but a civil doctor,
Which did refuse three thousand ducats of me,
And begg'd the ring; the which I did deny him,
And suffer'd him to go displeased away;
Even he that did uphold the very life
Of my dear friend. What should I say, sweet lady?
I was enforced to send it after him;
I was beset with shame and courtesy;
My honor would not let ingratitude
So much besmear it: pardon me, good lady;
For, by these blessèd candles of the night,
Had you been there, I think, you would have begg'd
The ring of me to give the worthy doctor.
Por. Let not that doctor e'er come near my house:

Since he hath got the jewel that I loved,
And that which you did swear to keep for me,
I will become as liberal as you:
I'll not deny him anything I have.
Ner. And I his clerk; therefore be well advised,
How you do leave me to mine own protection.
Gra. Well, do you so: let not me take him then;
For, if I do, I'll mar the young clerk's pen.
Ant. I am the unhappy subject of these quarrels.
Por. Sir, grieve not you; you are welcome notwithstanding.
Bass. Portia, forgive me this enforcèd wrong;
And, in the hearing of these many friends,
I swear to thee, even by thine own fair eyes,
Wherein I see myself,—
Por. Mark you but that!
In both my eyes he doubly sees himself:
In each eye one:—swear by your double self,
And there's an oath of credit.
Bass. Nay, but hear me:
Pardon this fault, and by my soul I swear
I never more will break an oath with thee.
Ant. I once did lend my body for his wealth;
Which, but for him that had your husband's ring,
Had quite miscarried: I dare be bound again,
My soul upon the forfeit, that your lord
Will never more break faith advisedly.

Por. Then you shall be his surety. Give him this;
And bid him keep it better than the other.
Ant. Here, lord Bassanio; swear to keep this ring.
Bass. By heaven, it is the same I gave the doctor!
Por. I had it of him: pardon me, Bassanio.
Ner. And pardon me, my gentle Gratiano.
Gra. Why, this is like the mending of highways
In summer, where the ways are fair enough.
Por. You are all amazed:
Here is a letter, read it at your leisure;
It comes from Padua, from Bellario:
There you shall find that Portia was the doctor;
Nerissa there her clerk: Lorenzo here
Shall witness I set forth as soon as you
And but e'en now return'd; I have not yet
Enter'd my house.—Antonio, you are welcome;
And I have better news in store for you
Than you expect: unseal this letter soon;
There you shall find three of your argosies
Are richly come to harbor suddenly:
You shall not know by what strange accident
I chancèd on this letter.
Ant. I am dumb.
Bass. Were you the doctor and I knew you not?
Gra. Were you the clerk, and yet I knew you not?

Ant. Sweet lady, you have given me life and living;
For here I read for certain that my ships
Are safely come to road.
Por. How now, Lorenzo?
My clerk hath some good comforts too for you.
Ner. Ay, and I'll give them him without a fee.—
There do I give to you and Jessica,
From the rich Jew, a special deed of gift,
After his death, of all he dies possessed of.
Lor. Fair ladies, you drop manna in the way
Of starvèd people.
Por. It is almost morning,
And yet, I am sure, you are not satisfied
Of these events at full. Let us go in;
And charge us there upon inter'gatories,
And we will answer all things faithfully.
Gra. Well, while I live, I'll fear no other thing
So sore as keeping safe Nerissa's ring.
[*Exeunt.*

NOTES.

The following contractions are used in the notes: Cf. = confer (compare); Cogs. = cognates; Gr. = Greek; Lat. = Latin; N. E. = Northern English; N. Fr. = Norman French; O. E. = Old English (or Anglo-Saxon); Cl. P. S. = Clarendon Press Series; and Co. S. = Collins's Series. Notes without quotation marks or without name appended are Prof. Meiklejohn's.

ACT FIRST.

Scene 1.

1. **Sooth,** truth. We have the compounds *forsooth* (used both seriously and ironically), *soothfast*, and *soothsayer* (prophet); and Shakespeare has the phrases, *in good sooth* and *in very sooth*. In *Richard II.* (III. iii.), we find 'words of sooth' for *kindly words of assent*.——**Sad.** Coleridge points out that this speech of Antonio's gives the key-note of the play; the coming disaster casts a shadow over the prosperous merchant.

2. **Wearies,** from O. E. *wérig*.——4. **Stuff, in the old sense of material.** So *Julius Cæsar* (III. ii. 97): 'Ambition should be made of sterner stuff;' and *Tempest* (IV. i. 156): 'We are such stuff as dreams are made on.'

6. **Want-wit,** idiot, *wit* being used in the older meaning of *ability* or *sense*. *Wan* (which is a cognate of *want* and *wane*) was in O. E. a common prefix; thus we had *wanhope* for *despair; wantrust* (*mistrust*), &c.

9. **Argosies.** *Argo* was the name of the ship which carried Jason to Colchis, and hence became a favorite name for vessels. *Argis* was the Low Latin for a large merchant-vessel. —— 10. **Signiors.** The Italian way of spelling the Latin *senior*, an elder. The *g* comes in through the combination of *n* and *i*, as in *stranger*, from *extraneus*.——**Burghers,** townsmen ('freemen of a burgh'), of less high rank than the signiors.

11. **Pageants.** This word originally meant the movable platform on which mystery plays were performed. It comes from Low Lat. *compaginata* (jointed together). 'In calling argosies *pageants*, Shakespeare alludes to the enormous machines in the shapes of castles, dragons, giants, etc., that were drawn about the streets in the ancient shows or pageants.'——12. **Overpeer.** *Pore* is a cognate of *peer*.——13. **Them,** the dative.

15. **Venture,** risk, or what is risked. *Venture* was, in Shakespeare's time, the technical term for a cargo; so the merchants of Bristol called themselves 'Merchant Adventurers.'——**Forth,** out. See also line 143 of this scene; and Shylock's (II. v. 11): 'I am bid forth to supper.' So *Othello* (V. i.): 'Forth! my sword.'——17. **Still,** constantly. So *Othello* (I. iii.):

'And still the house affairs would draw her hence.'

Shakespeare also uses it as an adjective: *Titus Andronicus* (III. ii.): 'And by still practice learn to know the meaning.'——19. **Peering in.** We should now say *poring over*. **Roads,** where ships *ride*.——21. **Out of doubt** modifies *make*.

23. **Ague,** perhaps from Fr. *aigu*, Lat. *ac-utus*, **sharp.** ——25. **Sandy.** Cf. *Henry VI., Part I.* (IV. ii.):

'Ere the glass
Finish the process (the going out) of his sandy hour.'

Hour-Glass. In Shakespeare's time an hour-glass was commonly found in churches, fixed near the pulpit. Cl. P. S.

27. **Andrew,** a favorite name for large merchant ships, probably from the great Genoese admiral, Andrea Doria, who died in 1560.——28. **Vailing,** lowering. Spenser has *avale*, which is said to come from Lat. *ad vallem* (to the valley), as *amount* is from *ad montem* (to the height).—— **Straight,** at once. This is the most usual meaning of the word in Shakespeare.——33. **Stream,** current. Cf. *Gulf-stream*.——35. **Worth this.** Some expressive gesture must be supposed.——42. **Bottom,** vessel.

50. **Janus** and **Jana** are old forms of **Dianus** and **Di-**

ana, the sun and moon. Janus opened the year; and hence the first month was called after him. He was the porter of heaven, and hence was called *Patulcus* (from *pateo*, I open) and *Clusius* (from *claudo*, I shut). He was the guardian deity of gates, and, as a gate looks two ways, he is represented with two heads.

54. **Vinegar**, from Fr. *vin aigre* (from Lat. *vinum acre*). ——55. **In way.** Cf. *Julius Cæsar* (III. i. 216): 'In number of our friends,' and *Three Gentlemen of Verona* (I. i.): 'In absence of thy friend.' Other omissions of *the* are found in the phrases *at door, at palace, at height, in pail*, &c.——56. **Nestor**, king of Pylos, and the adviser of the Greeks in the Trojan war. Nestor attained a great age and was famous for his wisdom. Co. S.

58. **Fare**, from O. E. *faran*, to go. Cogs.: *Far, fare* (payment), *thoroughfare, fieldfare, ferry, ford, welfare, farewell.* —— 61. **Prevented**, anticipated. So, in the Prayer-book: 'Prevent us, O Lord, in all our doings.' ——67. **Strange.** So *Twelfth Night* (V.): 'You throw a strange regard upon me'; and *Comedy of Errors* (II. ii.): 'As strange unto your town as to your talk.' It is the opposite of *familiar*.——74. **Respect upon**, carefulness about. Shakespeare generally uses *of* after respect. Cf. *Macbeth* (III. i. 17): 'Let your highness command upon me.'——79. **Fool.** The *Fool* was a stock character in all the old comedies, and his function was to show the comic side of all that was going on upon the stage.

84. **Grandsire.** *Sire* and *sir* are contracted forms of *senior*.

85. **Jaundice** (from Fr. *jaune*) was formerly called the *yellowes*.——89. **Mantle**, used by Shakespeare both transitively and intransitively. Cf. *Tempest* (V. 67): 'The ignorant fumes that mantle their clearer reason.' In the present passage the verb is intransitive.——90. **Do**, the nominative *who* must be supplied out of *whose*.——**Stillness**, silence. So in this play (V. 56).——**Entertain** = maintain. Cl. P. S.

91. **Opinion**, reputation. Cf. *Henry IV., Part I.* (III. ii. 4: 'Opinion, that did help me to the crown;' and

Othello (I. iii.): 'Opinion, a sovereign mistress of success.'——92. **Conceit.** The most usual meaning of this word in Shakespeare is (*a*) *conception or idea;* the next is (*b*) *mental power;* and (*c*) the least usual is *fanciful thought*—a meaning which comes nearest to our modern one, which, however, is never employed by Shakespeare. ——93. **As who should say**=Fr. *comme qui dirait.*——94. **Ope,** short form for *open.* Its cognates are **dup** (= *do up, Hamlet,* IV. v. 53), *up, oft, offing.*

97–99. This is a difficult passage. It is said to be an allusion to Matt. v. 22; and that the meaning is, that these silent conceited persons would, if they spoke, provoke their hearers to call them fools, and that these hearers would thus incur the condemnation mentioned in the text. A silly speech brings the hearer, in Gratiano's view, into danger of perdition, by tempting him to say to his brother, 'Thou fool!' In Shakespeare a number of thoughts jostle each other, become mixed, and lose their identity, so that even Shakespeare himself could not have unravelled and individualized them.

101. **Bait.** Cogs.: *Bit, bite.* Cf. **Lat.** *mordeo,* I bite, and Fr. *morceau,* morsel.——102. **Gudgeon,** a fish easily caught. Co. S.——108. **More.** Shakespeare has the three forms, *mo, moe,* and *more.*——110. **Gear,** stuff; also used by Shakespeare in the sense of *business.*

119. **Disabled,** impaired. Used by Shakespeare also in the sense of *undervalue,* in this play (II. vii. 30), and in *As You Like It* (IV. i.): 'Disabling all the benefits of your own country.'——120. **Something,** somewhat.—— **Swelling port.** So, in this play (III. ii. 283): 'The magnificoes of greatest port.'——121. **Continuance,** *of* is required. So, in this play (IV. i. 385): 'All he dies possessed.'——122. **Make moan to** = complain about. The O. E. infinitive ended in *an;* and *to* was only used with the gerund *to lovene* = *ad amandum,* and to express purpose, as 'He went to find it' (also in some Eng. '*for to* find it'). But the Danish usage of *at* influenced and encouraged our employment of *to* with the infinitive; and in Shakespeare we find it employed with many senses. Thus, in this play (IV. i. 431): 'I will not shame myself

to give you (= by giving you) this;' and *Richard III.* (II. ii.): 'O, who shall hinder me to wail (= from wailing) and weep?' and *Romeo and Juliet* (V. iii.):

> 'What mean these masterless and gory swords
> To lie (= by lying) discolored by this place of peace?'

123. **Rate**, from Lat. *reor, ratus, reri*, to think. Cogs.: *Ratio, ration;* Fr. *raison;* Eng. *reason.*——126. **Gaged** (for engaged), pledged.——128. **Warranty**, Eng. form of *guarantee.* The Norman French, unable to pronounce the *w*, employed a *gu;* and the English sometimes substituted a *w* for a *g* or *gu.* Cf. *war, guerre; wile, guile; wise, guise; warden, guardian; wardrobe, garderobe; William, Guillaume;* and others.——132. **Still**, constantly. It would be a very doubtful compliment if Antonio meant *up to this time.* Cf. note on I. i. 17.

137. **His**, for *its.* The word *its* did not come into general use till the end of the seventeenth century. Shakespeare died in 1616. Milton, who hardly ever uses it, died in 1674. *Its*, as has been frequently shown, is an improperly formed genitive, just as *illudius* would be. The old third personal pronoun was *he, heo, hit*, where the *t* is the sign of the neuter; and the genitive was *his, hire, his.*

138. **Advised**, careful, considerate. Cf. *Henry V.* (I ii.):

> 'While that the armëd hand doth fight abroad,
> The advisëd head defends itself at home.'

140. **Childhood proof**, childish test.——142. **Wilful**, reckless. The whole sentence is illogical; but it is in the usual compressed and conversational manner of Shakespeare.——144. **Self**, same. Shakespeare frequently uses the word in this sense. Cf. *King Lear* (I. i. 71): 'I am made of that self metal that my sister is.'——150. **Circumstance**, beating round about the bush.

151. **Wrong**, an old past participle from *wring.* Cf. *string, strong.*——152. **Uttermost**, means. An adjective is very frequently used for a noun by Shakespeare, and in peculiar ways. Thus he uses an adjective to designate a *single person.* In *Winter's Tale* (I. ii.): 'He that did betray the Best' (= Christ); *Timon* (I. i.): '*'Tis* not enough

to help the feeble up, but to support him after;' and in Sonnet lxxviii. 7: 'And added feathers to the learned's wing.' Again, Shakespeare has an adjective for an abstract noun. In *Venus and Adonis:* 'A sudden pale usurps her cheek.'——156. **Prest**, ready. Old form of French *prêt*, from Low Lat. *præstus*, from Lat. *præsto*, at once.

157. **Richly left**, with a large inheritance.——159. **Sometimes**, probably for *sometime* = at one time, Lat. *olim*. ——160. **Speechless**. In his eighth Sonnet, Shakespeare calls a song without words 'a speechless song.'——165. **Suitors**, from Fr. *suivre*, from Lat. *sequi*, to follow. Cogs.: *Suit, suite; sequel, second.*

167. **Colchos**, more correctly, *Colchis*, a country at the east end of the Black Sea, ruled over by King Æetes, who possessed the golden fleece, guarded by a watchful dragon. Jason was sent by his uncle Pelias to fetch the fleece; and he succeeded by the help of Medea, the daughter of the king. See also III. ii. 243.——168. **Quest**, from Lat. *quæro, quæsitum, quærere*, to seek. Cogs.: *Inquire, require, inquest, request.*——170. **Rival**, from Lat. *rivus*, a stream, persons living on the banks of a brook having been believed to have a standing difference with each other about water-rights.——171. **Presages**, supply *which*. The omission of the relative is another mark of Shakespeare's conversational style. Cf. *Measure for Measure* (II. ii.): 'I have a brother is condemned to die;' and *Richard II.* (II. ii.): 'The hate of those (who) love not the king.' See Abbott, sect. 244.——**Thrift**, success. From *thrive*. Cf. *Drive, drift; draw, draft; shove, shift.*

174. **Commodity**, property on which I can raise a loan. ——177. **Rack'd**, stretched.——179. **Presently**, instantly. Cl. P. S.

181. **Of my trust**. On my credit as a merchant, or on personal grounds as a friend. So Shakespeare has *of force, of no right* (we now say *of right*); and see *Hamlet* (II. i. 64).

SCENE 2.

1. **Troth**, an asseveration. The word is a form of *truth*. *Troth* seems to be truth of character, faithfulness; *truth*,

truth of statement. To *betroth*, is to pledge one's *troth*. ——3. **Sweet**, gentle.——5. **Surfeit.** From Fr. *surfaire*, to overdo.——6. **Starve**, in O. E. meant *to die*. Down to Chaucer's time (14th century) it retains that meaning. The noun *starvation* is a hybrid, first uttered by a Mr. Dundas, a Scotchman and Chancellor of the Exchequer in the middle of the last century.——7. **Mean**, from Lat. *medium*, through Low Lat. *medianum*, which gave the Fr. *moyen*.

14. **Easier.** Shakespeare frequently uses adjectives as adverbs. Thus *Macbeth* (II. iii. 143): 'Which the false man does *easy*;' *Antony and Cleopatra* (II. ii.): ''Tis *noble spoken*.'——15. **Twenty** = *twain-tig*. *Tig* is the Danish for *ten*.——18. **Reasoning**, talk. Cf. *Henry V.* (III. vii.): ''Tis a subject for a sovereign to reason on;' *Cymbeline* (IV. ii.): 'I am not very sick, since I can reason of it;' and II. viii. 27 of this play: 'I reasoned with a Frenchman yesterday.'——22. **Will.** Shakespeare liked a bad pun. So in *Julius Cæsar* we have a pun on *Rome* (pronounced *Room*):

> 'Now is it Rome indeed, and room enough,
> When her wide walls encircle but one man.'

24. **Nor—none.** The O. E. custom was to double or even quadruple the negative, for the sake of intensity or emphasis. Thus Chaucer:—

> 'He *never* yit *no* vilanye *ne* saide
> In al his lyf unto *no* maner wight.'

The Latin use of making the one negative destroy the other appears in the 17th century.

25. **Holy**, from *heal*. Cogs.: *Health*; (*w*)*hole*, (*w*)*holesome*; *hail*. The *w* in *whole* is an error; as it is in the sound of *one*, and in the provincial *whoam* (home), *woak* (oak), &c.

26. **Devised**, appointed by will. From Fr. *diviser*; and it therefore meant originally *to divide*.——27. **One.** A modern writer would say *by one*.——31. **Over-name them**, in modern English, *name them over*.——32. **Level**, aim. So *Richard III.* (IV. iv.): 'Level not to hit their lives.'——36. **Appropriation**, acquired excellence.

38. **County**, count. **A Palatinate** was a piece of land belonging to the *palace* (Lat. *palatium*), as a personal appendage of the king or prince; and the count of it was the *County Palatine*.——41. **The weeping philosopher**, Heraclitus, in opposition to the laughing philosopher, Democritus.——43. **Had rather**. *Had* is the O. E. subjunctive, and corresponds to the German *hätte*. *Rather* is comparative of *rathe*, early. Cf. Milton's *Lycidas*: 'And the *rathe* primrose that neglected dies.'——50. **Throstle**, a form of the word *thrush*.——**Capering**, from Lat. *caper*, a goat.——56. **Say to**. Portia intentionally misunderstands Nerissa.——58. **Come into the court**, bear me witness.

59. **The English**. This is the old usage, still preserved in Scotland. So Frenchmen say *Le latin; le grec*, etc.——61. **Suited**, dressed. A *suit* of clothes was so called because each thing agreed with or 'followed' another.——**Doublet**, coat or jacket.——**Round hose** were those puffed out at the top.——62. **Bonnet** was in Shakespeare's time, as it still is in France and Scotland, the name for a man's headdress. Cf. *Rich. II.* (I. iv.): 'Off goes his bonnet to an oysterwench.'——67. **The Frenchman became his surety**. This is a sly hit at the long-standing alliance between the French and the Scotch.——**Sealed under**, signed (with his name and seal) the supposed bond signed by the Scotchman, but *under* the Scotchman's name.——72. **Drunk**. Drunkenness was the usual charge against the Germans, or, as they were called in Shakespeare's time, *Dutchmen*.——80. **Rhenish**, now called *hock*.——**Contrary**, wrong.

88. **Imposition**, conditions imposed. The same idea is contained in *tax* (= *taks*) and *task*, which are the same word with the *k* transposed.——89. **Sibylla** was not a proper name. There were several Sibyllæ or prophetesses—ten, say some—from the Babylonians down to the Tiburtine.——109. **Condition**, disposition.——110. **Shrive**, hear the confession of, and absolve.

SCENE 3.

1. **Ducats**, from Fr. *ducat*, a coin issued by a sovereign duke.——6. **Stead**, help. Cf. *Two Gentlemen of Verona* (II.

i.): 'So it steads you, I will write.'——**Pleasure**, frequently used by Shakespeare as a verb.——10. **Good**, sound, solvent, in much the same sense as the modern phrase, 'as good as my word.' In *Cymbeline* (V. iv.), Shakespeare has 'as good as promise.'——14. **In supposition**, in an unrealized and therefore doubtful form, as they may never come to port.——15. **Rialto**, the Exchange of Venice.——17. **Squandered**, scattered. Cf. *As You Like It* (II. vii.): 'The squandering glances of the fool.'——22. **Bond**, from *bind*. Cogs.: *Band*, *bund* (Ger.), *bundle*, *bindweed*, *woodbine* (where the *d* has dropped away), *bin*, *pin*, *pen*, *pound* (an enclosure).

31. See Matt. viii. 32.——32. **Fawning publican**. The publicani were the men who bought the right of farming the taxes and tributes due to the Roman government in Syria and other Roman provinces, and, like their modern antitypes, the Fermiers-généraux of France before the Revolution, became very rich, and certainly did not need to fawn. But the feeling in Shakespeare's mind probably was that the publicans were the persons most hated by the Jews; and thus the term would naturally occur to a Jew in a passion.——36. **Usance**, interest, payment for the *use* of money. The word occurs also in line 100.

37. **To catch upon the hip** and throw him—a phrase taken from the practice of wrestling.——38. **Ancient**, of long standing. This is the most frequent meaning in Shakespeare.——**Grudge**. In O. E. *grucch*—evidently onomatopoetic.——39. **Rails**. Cog.: *Rally*.

42. **Interest**. Everything relating to money-lending was looked upon in the middle ages as disgraceful; and words like *usury* and *interest* carried with them a sense of reprobation. *Usury* still has that sense, but interest has lost it. ——45. **Near**, coming as close as mere memory can bring me, without consulting my books.——46. **Gross**, connected with Low Latin *grossus*, but probably from German *gross*—the High German form of the Low German (or English) *great*, another form of which is *groat*. A *groat* is a *great* penny, like Ger. *grosschen*.

48. **Tubal**, money-lenders, since the earliest ages, have always hunted in couples. Dickens, in his *David Copper-*

field, typifies the class in Messrs. Spenlow & Jorkins.——54. **Ripe wants**, wants come to maturity, and requiring immediate satisfaction. Cf 'My thoughts are ripe in mischief' (*Twelfth Night*, V.); 'Ripe revenue,' etc.——55. **Possess'd**, fully informed.

60. **Methought** = it thought me, it seemed to me. There were two verbs, the intransitive *thincan*, to seem; and the transitive *thencan*, to think.——**Were compromised**, had made an agreement. Co. S.——**Eanlings**, lambs just dropped. Co. S.——64. **Beholding**, beholden. *Beholding* occurs nineteen times in Shakespeare; *beholden* never once. Dr. Abbott thinks 'Shakespeare fancied that *ing* was equivalent to *en*, the old affix of the past participle.'

69. **Badge**, said to be a dialectic form of *patch*.——71. **Gaberdine**, Ital. *gavardina*, a long coarse smock-frock. The word occurs again in the *Tempest* (II. ii. 40).

76. **Void**, adjective used as a verb. See Dr. Abbott, section 290.——77. **Foot**, a noun used as a verb. The same set of causes produced this grammatical usage. Shakespeare has '*barns* a harvest;' 'Such stuff as madmen *tongue* and *brain* not' (chatter about but cannot think) (*Cymbeline*, V. iv.); 'to disaster,' 'to knee,' 'to lesson,' 'to malice,' 'to wage,' etc.——**Spurn**, to strike with the *spur* or heel. It seems to come from O. E. *speornan*, to kick **against**, L. *spernere*; and *spur* is to incite to pursuit. *Spoor* in Cape of Good Hope is Dutch for *heel-mark* or *trace*. The idea of contempt in *spurn* is therefore secondary.

93. **A breed of** = interest for.——95. **Who, if he break**. The *who* is a nominative without a verb. This is called by grammarians the *nominativus pendens*.——98. **Doit** is the English way of writing the German *Deut* (pronounced *doit*), a small coin.——103. **Notary**, a law-officer who *notes*, or marks, or certifies deeds and other law writings.——104. **Single**, with your own name only, without any other names as additional sureties.

107. **Condition**, agreement.——**Forfeit**, from Low Latin *forisfacere*, to put out of doors, or outlaw; and hence, applied to property, *to lose*.——108. **Equal**, exact. Cf. *Measure for Measure* (II. iv.): 'The equal poise of sin and

charity.'——**Nominated for,** specified as. Cl. P. S.——114. **Dwell,** continue. Cf. *Henry VIII.* (III. ii.): 'He should still dwell in his musings.'——126. **Muttons, beefs.** Here Shylock uses the N. Fr. words instead of the English *sheep* and *oxen.* Perhaps Shakespeare employed these words to give a quaint and foreign flavor to Shylock's talk.

127. **Extend,** offer.——129. **For my love,** for my love's sake.——134. **Fearful,** in the sense of *to be feared for.* See Dr. Abbott, sect. 3, who gives *dreadful* = awe-struck; *terrible* = frightened; 'a careless trifle' (= not worth caring for), and others.

138. **Villain's mind,** the *meaning* (*meaning* is a cognate of *mind*) which a villain puts into the seemingly very fair terms.

ACT SECOND.

SCENE 1.

1. **Mislike,** found three times in Shakespeare.——2. **Livery,** from Fr. *livrer,* to give **or deliver. Der.** *livery-man ; livery stable,* a stable where horses are kept *at livery,* i. e., at a certain rate or on a certain allowance. In Milton's time (1608–1674) the word *livery* had not its present degraded meaning.——5. **Icicle,** O. E. *isesgicel,* a cone of ice. The ending *icle* has therefore nothing to do with the Latin ending *icle* in *particle,* &c., which is from Lat. *icula.*

9. **Fear'd,** terrified. Shakespeare frequently uses an intransitive verb as a transitive. Cf. *Henry VI., Part II.* (III. ii.): 'Thy flinty heart might perish Margaret.'——12. **Thoughts,** affection.——14. **Nice,** fastidious.

16. **Bars,** excludes, debars.——17. **Scanted,** straitened or limited. Cf. *Henry V.* (II. iv.): 'Spoil his coat with scanting a little cloth.' And Shakespeare has such phrases as 'to scant excess,' 'to scant our former leaving,' 'to scant obedience' (*King Lear,* I. i. 281), and 'to scant her duty.'——19. **His...who.** The antecedent to *who* must be found

in *his*. This is very common in Shakespeare.——20. **Stood** = would have stood.——25. **Sophy**, the 'common name for the emperor of Persia.'——26. **Fields of**, battles from.—— **Solyman**, the Eastern form of *Solomon*. Modern Ger. and Eng. forms are *Seligman* and *Silliman*. Solyman the Magnificent fought against the Persians in 1535.——31. **While**, the O. E. *hwile* meant *a space of time*. It is used as a noun, a conjunctive adverb, and as a verb

32. **Lichas** was the page who brought to Hercules the poisoned shirt from Dejanira.——35. **Alcides**, the son of Alceus = Hercules. *Ides* was the Greek patronymic—like *son*, *Mac* (Gaelic), *vitch* (in Russian), and *ski* (in Polish). —— 42. **Advised**, careful and not attempt.

SCENE 2.

7. **Heels**, the part for the whole. Cf. *As You Like It* (III. ii.): 'Your wit was made of Atalanta's heels.'——8. **Via!** Italian (from Lat. *via*, a way) for *Be off!*——18. **The mark**. Perhaps the mark of the cross.——29. **Sand-blind** = purblind. Perhaps, says Mr. Wright, a corruption of O. E. *sam* (= Lat. *semi*), half.

32. Launcelot all through uses learned and Latinized terms, and constantly makes mistakes in them; thus *confusions* is for *conclusions*.——34. **Marry**, an ordinary pronunciation of *Mary* = by our lady.——35. **Indirectly**. He means *directly* or *straight*.——36. **Sonties**, corrupted from *saints* or *sanctities*. Cf. P. S.——40. **Raise the waters**, raise a storm or commotion.——45. **'A**, for *he*. (See Abbott, sect. 402.)——48. **Ergo**, Lat. *therefore*. Launcelot has picked up a few Latin words, probably from attending his master at the court during lawsuits.——50. **An't** = *an it*, that is, *if it*.——52. **Father**, the ordinary mode of address from a young man to an elder, and not intended by Launcelot to enable his father to recognize him.——59. **Hovel-post**, a post to support a hovel or shed. Co. S.

69. **Stand up**. Launcelot had been kneeling; and, according to the tradition of the stage from Shakespeare's own time, had presented the back of his head with its long hair to his father, who mistook it for a beard, while

Launcelot has none.——81. **Fill-horse,** for *thill-horse* = shaft-horse. *F* and *th* are frequently interchanged both by individuals and by nations. Thus the Russians write *Feodore* for *Theodore*, &c.——87. **Set up my rest,** a technical expression taken from an old game at cards = *I am satisfied with my hand, I have made up my mind.* See *Romeo and Juliet* (IV. v.), and *All's Well* (II. i.)——91. **Finger with my ribs** = *use my ribs for counting my fingers.*

99. **Anon** = *an one* = *at once.* *An* is an old form of *on*. ——102. **Gramercy,** corrupted from Fr. *grand merci*, much thanks.——106. **Infection** for *affection* or *desire.*——110. **Cater-cousins.** This word occurs only here in Shakespeare, and there is nothing but conjecture as to the derivation. It may mean 'allied not only by blood, but by accidentally meeting at the same table, when they are "catered for" together.'——113. **Frutify,** for *certify.*——116. **Impertinent,** for *pertinent* = relating to.——121. **Defect,** for *effect.* ——124. **Preferr'd,** recommended for preferment.——132. **Guarded,** braided or trimmed.——135. **Table,** the palm of the hand. The science of cheiromancy (divining by the hand) was practiced in Shakespeare's time, and is now by gipsies.

141. **Bestow'd,** arranged; also used by Shakespeare in its oldest sense of *stow away.*——146. **Suit,** a request to make.——153. **Liberal,** free, even to taking 'liberties.' Shakespeare has also such phrases as a 'liberal villain.'—— **Pain.** Shakespeare has both *pain* and *pains.*——155. **Skipping,** thoughtless. Cf. *Macbeth*, I. ii. 30: 'Compelled these skipping kerns to trust their heels.' Shakespeare uses *skipper* for a flighty person (*Taming of the Shrew*, II.) ——158. **Habit,** demeanor.——159. **With respect,** thoughtfully, and to the point.——160. **Demurely,** from O. Fr. *de (bonnes) murs (mœurs).*

163. **Civility,** used in the objective sense for *refinement.* ——164. **Sad ostent,** grave demeanor.

SCENE 3.

8. **Exhibit.** Launcelot meant *inhibit* (stop).——14. **Heinous,** from Fr. *haine* (*hatred*). Shakespeare even uses it of animals—'that heinous tiger' (*Titus Andronicus*, V. iii.)

SCENE 4.

2. **Disguise us.** Such reflexive verbs are not unusual in Shakespeare. He has 'repent me,' 'repose you,' 'retire himself,' 'fear me,' and even 'appear itself,' where *appear* is transitive.——5. **Spoke us of** = bespoke.

7. **Quaintly,** fully, thoroughly *well*, and elegantly, from Lat. *comptus*.——10. **Break up** = *op* = *open*.——11. **Signify,** tell you.——23. **Provided of.** Shakespeare has also *supplied of, satisfied of, mixed of*, and *puffed of*, &c.——37. **Faithless,** who does not hold the (Christian) faith.——39. **Shall be** = is to be.

SCENE 5.

3. **What!** An interjection used in calling a person.——11. **Bid forth,** asked out.——17. **A-brewing,** *a* is the broken-down form of the preposition *an*, now *on*. *Brewing* is the verbal noun, which formerly ended in *ung*.——20. **Reproach,** for approach.——24. **Black Monday** was Easter Monday, April 14, 1360, when Edward III. was lying with his army before Paris, and when 'a storm so bitter cold' broke on them that many men died on horseback. The tradition remained; as the tradition of Black Friday in 1866, when Gurneys' Bank broke, and there was a money panic in the city of London, still remains.

29. **Wry-neck'd,** wry, from O. E. *writhan*, to twist. Cogs.: *Writhe, wreathe, wriggle; awry*. It was the player who was *wry-necked*, because he has to turn his neck round.——32. **Varnish'd faces.** The maskers painted their faces by way of disguise. Cl. P. S.——41. **Worth a Jewess'** eye, or *a Jew's eye*, was proverbial, and dates from the times when teeth or eyes were extracted, ears sliced, and other tortures practiced on Jews to make them pay large ransoms.——42. **Hagar's offspring,** the Gentiles.——44. **Patch.** The professional jester wore a patched or motley coat, as the harlequin still does. *Patch* was a common nickname for a fool.——53. **Stale** (from *stall*), what has long been exposed on a *stall*. The French seem to have borrowed the word, and they said *estaler*, now *étaler*, to display.

56. **Pent-house,** from the Fr. *appentis* (a lean-to), from

Lat. *ad*, to, and *pendere*, to hang. *Appendix* is the same word in another form. When a word is transferred bodily to another language, the tendency is for it to take the form of some other word in the language. Thus *buffetier* becomes beefeater; *Bocage-walk*, Bird-cage-walk; *Château vert*, Shotover: *Whittington and his acate* (purchasing), Whittington and his cat; *quelque choses*, kickshaws; *etiquette*, the ticket; and others.——60. **Venus' pigeons.** Venus was said to be drawn in a chariot by doves.——62. **Obligèd**, bound by contract, under obligation.——64. **Sits down**, supply *with*. See IV. i. 385 of this play.

65. **Untread**, tread in the opposite direction, retrace.——69. **Younker.** Shakespeare only once employs the word *youngster*.——70. **Scarfed**, decked with streamers, long pennants, and flags.——73. **Over-weather'd**, weather-beaten to excess.

76. **Abode**, delay, tarrying.——85. **Who**, for *whom*. Dr. Abbott (section 274) gives several similar instances.

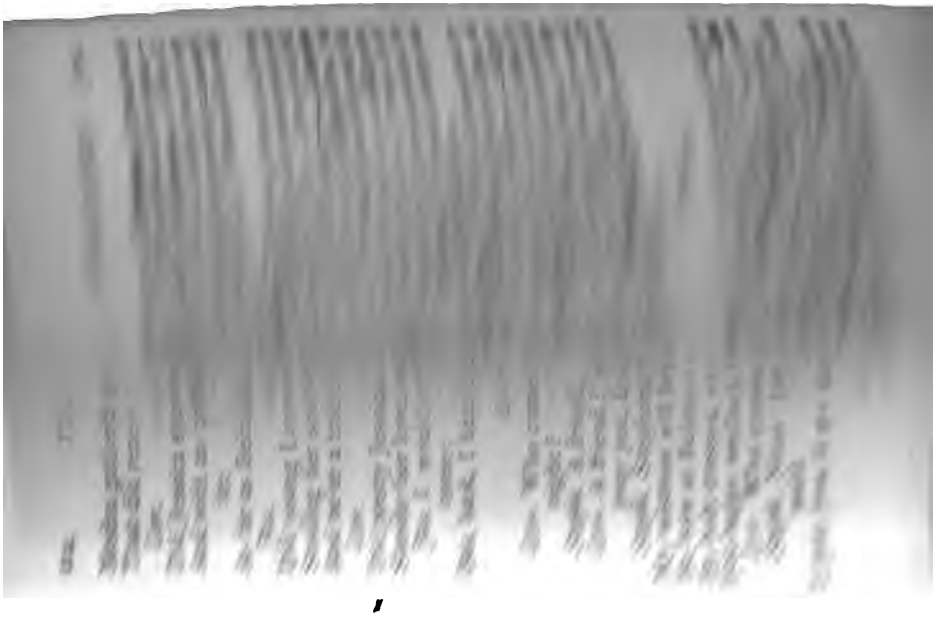
90. **Exchange**, of my ordinary dress for that of a page.——97. Of this repetition of the *too* there are six examples in Shakespeare. The best known one is in *Hamlet* (I. ii. 129): 'O that this too too solid flesh would melt!'——**Light** is here used in a double sense.——100. **Garnish**, dress. From Fr. *garner* (to furnish), which is really the French form of the English (Teutonic) *warn*.——102. **Close**, secret.——106. **By my hood.** Dr. Schmidt, the author of the *Shakespeare Lexicon*, thinks it means *by my mask*.

107. **Beshrew me** = indeed. *Shrew* is connected with *shrewd*. 'Beshrew me' (a mild form of asseveration) is frequently in Shakespeare followed by *but*.——122. **On't** = of it, a phrase still used in the north of England.

Scene 6.

1. **Discover** = uncover or disclose.——4. **Who**, for *which*.——8. **As blunt**, and plain as the metal itself.

12. **Withal** = together with it.——20. **Shows**, appearances.——26. **Rated by thy estimation**, valued according to thy reputation.——30. **Disabling.** See note on I. i. 119.——40. **This saint**, who is still alive; who, though canon-



tive (objective) of an active verb can be changed into the nominative of a passive verb; and the same thing was done with the dative. Thus in 'He bought me a house,' *me* is a dative; but, in turning it, people will say either: 'A house was bought me,' or—most illogically—'I was bought a house'; 'I was given a place;' 'I was offered a chair.' Hence such absurdities as 'I was shewn over the house.'

39. **Slubber** = slur. Cogs.: *Slip; slop; sloppy.*——42. **Mind of love** = loving mind. A common idiom in Shakespeare. Thus we have 'a waste of shame;' 'a god of power;' 'men of sin;' 'a gentleman of blood;' 'pageants of delight;' 'a dance of custom;' 'apes of idleness;' 'a tale of length;' 'a boy of tears;' and many others. Cf. Keats's phrase, 'a thing of beauty.'——43. **Employ to**, Shakespeare in other passages always uses *in*.——49. **Affection**, emotion.——**Sensible**, full of feeling.——52. **Quicken**, enliven.——**Embraced**, which he clings to, or embraces.

SCENE 8.

1. **Straight**, straightway, at once.——3. **Election**, choice. From Lat. *eligo*, I choose.——13. **Marriage**, three syllables, with the accent on *age* and the French pronunciation.——18. **So have I address'd me** = for this I have prepared myself.——24. **That 'many'** . . . This sentence would in modern English **stand** the other way: 'The fool multitude may,' &c.——26. **Fond**, foolish.

27. **The martlet**, a kind of swallow. In *Macbeth* (I. vi. 4) it is called 'The temple-haunting martlet.'——28. **In the weather**, among storm and rain. Cf. the modern phrase, 'to weather the storm;' and a modern American author says of England: 'This country has no climate, but plenty of weather.'——29. **In the force**, exposed to the attack.——31. **Jump with**, agree with.——37. **Cozen**, cheat. A verb evolved out of *cousin*.—**Skeat.**

41. **Derived**, from *rivus*, a stream. Cog.: *Derivation.*——**Clear.** Shakespeare has 'a clear life;' 'clear in his great office' (*Macbeth*, I. vii. 18); 'a clear countenance,'

&c.——42. **Purchased,** acquired. In Chaucer, *purchase* means to *prosecute*, from Fr. *pourchasser*, to hunt.——47. **Ruin,** refuse.——51. **Assume desert** = that I am a deserving person.——54. **Schedule,** a little scroll. Lat. *schedula*, from Gr. *schēdē*.——60. **Distinct,** accented on *dis*.——63. **Fire,** a dissyllable, as Matthew Arnold and other modern poets still make it.

68. **I wis,** a blunder for *ywis*, an O. E. word for *indeed* or *certainly* (cf. German *gewiss*). Coleridge and Macaulay make the same blunder, in the *Ancient Mariner* ('A speck, a mist, a shape, I wis'); and in the ballad of *Horatius*. There never was a verb *wis*.——71. **Sped,** done for, or undone. Cf. *Romeo and Juliet* (III. i.)

73. **By the time,** in proportion to the time.——**Linger,** from *long*. Cf. *late, loiter*.——77. **Wroth,** misery.——82. **Goes.** This looks like the singular; but it is really the northern plural. Of the three chief dialects which were dominant in England in the 13th and 14th centuries, the North made its plural in *es*, as *we hopēs;* the Midland in *en, we hopen;* and the Southern in *eth, we hopeth*. There are in Shakespeare many survivals of the northern plural (see Dr. Abbott, sect. 333); cf. I. iii. 149 of this play.——88. **Sensible,** evident to the senses, or substantial. Cf. *Macbeth* (II. i. 36): 'Art thou not, fatal vision, as sensible to feeling as to sight?'——**Regreets,** greetings. Cf. *King John* (III. i.)

89. **Commends,** compliments.——90. **Yet I have not** = I have never yet. Cl. P. S.——97. **High-day.** Cf. the phrase 'high-days and holidays.'——99. **Post,** postman.

ACT THIRD.

SCENE 1.

2. **It lives there,** the rumor is current there.——3. **The narrow seas,** the English Channel.——**The Goodwins,** the Goodwin Sands, off the Isle of Thanet, in Kent. The tradition is that these sands formed part of the estate of the great Earl Godwin, father of Harold; and that they

were swallowed up by the sea in the year 1100.——6. **Tall,** strong. Co. S.——7. **Gossip,** talker, but originally *sib in God* = related in God. Godfathers and godmothers were the true *godsibs* or *gossips.*——8. **Knapped,** snapped. ——23. **The wings she flew withal,** the disguise she stole away in.——34. **Match,** bargain.——36. **Smug,** neat, well-dressed, and self-contented. Cf. Ger. *schmuck.* Probable cog.: *Smock.* Shakespeare has the phrase, 'a smug bridegroom.'——**Mart,** an abridged form of *market.*——44. **Hindered me,** kept me from gaining half a million ducats. **Cl. P. S.**

48. **Fed,** supply *is he not?*——59. **Better,** very frequently used by Shakespeare as a verb.

64. **Matched,** found to match them.——68. **Frankfort-on-the-Maine** has always been famous for its fairs.——70. **In that** one diamond.——94. **One of them.** Tubal skilfully intermingles 'good news' with 'bad news,' and thus works Shylock's passion of anger and avarice up to its highest height.——97. **Turquoise,** spelt also *Turkis* and *Turkois,* from the word *Turkey.* It is a pale blue stone, generally set in the ring presented by an accepted lover. The permanence of its color was believed to depend on the constancy of his affection.

SCENE 2.

6. **In such a quality,** in the way I am doing.——8. **Hath no tongue,** can think, but must not speak.——11. **I am forsworn** = I should then be.——**Forsworn** = perjured. **The for** here has the negative force, not the intensive force it has in *fordone* and *forlorn.*——12. **So** = *forsworn.*——**So** = *under these circumstances.*——15. **O'erlooked.** An allusion to the evil eye. It here means *fascinated.*——18. **Naughty** = good for naught, or wicked.

20. **So** (the last *so*) = not yours.——**22. Peize.** Some commentators read *piece* = *piece out.* In *Richard III.* (V. iii.) we have: 'Lest leaden slumber peize me down.' But *peize* is from Fr. *peser,* to weigh down or *weight.* Portia wants to stay the flight of Time, and to hang leaden weights upon his wings.——29. **Fear the enjoying** =

doubt whether I shall ever enjoy.——35. **Love,** had you said *love* instead of *live,* you would have expressed all that I have to confess. Cl. P. S.——36. **Had been the very sum,** would have been the utmost I had to confess.——44. **A swan-like end.** It was a common belief that swans uttered beautiful music just before they died; and Tennyson has based a poem on this tradition. Cf. *Othello* (V. ii.): 'I will play the swan, and die in music.'

45. **Fading,** dying away.——49. **Flourish** of trumpets in the ceremony of a coronation at the moment of placing the crown on the head of the king.——53. **Presence,** noble demeanor.——**With much more love.** Alcides (Hercules) rescued Hesione, the daughter of Laomedon, king of Troy, who had been fastened to a rock on the sea-shore, as a sacrifice to the offended Poseidon (Neptune), not because he loved her, but because her father had promised to give him the horses which Tros had received from Zeus (Jupiter).

56. **I stand for sacrifice,** like Hesione.——57. **Dardanian,** Trojan.——**Wives,** women. Such was the O. E. sense; which gradually turned into = *married women,* just as *man* meant (and still means in Germany) *husband.*——62. **Fancy,** love. It is used by Shakespeare in this sense in twenty passages. The word *fancy* is a compressed form of *phantasy.*——72. **Be least themselves** = be least like the things themselves.——73. **Still,** constantly.——75. **Season'd,** opposed to *tainted.*

78. **Approve** = prove or support it. From Lat. *probus,* good; Fr. *prouver;* hence *approve* = to make good.

80. **Simple,** unmixed. (From Lat. *simplex* = *semel plicâ,* single fold.)——86. **Livers white as milk.** Cf. *Hamlet:*

> 'That I am lily-livered, and lack gall
> To make oppression bitter.'

——87. **Excrement,** from Lat. *excrescere,* to grow out. The term is applied to the beard, which has generally been assumed to be a sign of physical courage.

88. **Redoubted,** feared or formidable. Frequently used by Shakespeare before names, as in 'my most redoubted lord.' *Richard II.* (III. iii. 198): 'My most redoubted

father,' &c.——90. Shakespeare uses *light* here in two senses = *not heavy* and *frivolous*.——93. **Upon supposed fairness**, placed upon fictitious beauty. Cf. *Merry Wives of Windsor* (IV. iv.): 'Let the supposèd fairies pinch him.' ——94. **The dowry of a second head.** Cf. Sonnet lxviii.:

> 'Before the golden tresses of the dead,
> The right of sepulchres, were shorn away.
> To live a second life on second head;
> Ere beauty's dead fleece made another gay.'

'Golden' locks were fashionable in Queen Elizabeth's time; and she herself, when between sixty and seventy, wore a large mass of false hair of this color.

98. **An Indian beauty.** The emphatic and contrasting word is *Indian*, a beauty that is dark and dusky, and merely Indian.

101. **Midas** was a king of Phrygia, who, in return for a kindness to one of the attendants of Dionysos (Bacchus), obtained from him the favor that everything he touched might turn into gold.——113. **Surfeit**, from Fr. *surfaire*, to overdo.——114. **Counterfeit**, portrait. So in *Timon of Athens* (V. i.): 'Thou drawest a counterfeit best in all Athens.'——119. **Sunder** gives *sundry*; as *sever*, *several*. ——125. **Unfurnish'd**, not having its other eye, because the painter had lost both his own, and could not finish his work, after he had painted one.——129. **Continent** = Lat. *continens*, containing. In *Midsummer Night's Dream* (II. i.) we have: 'They (the rivers) have overborne their continents' (= containing banks).

135. **Fortune for your bliss**, look upon your fortune as your greatest happiness.——139. **I come by note**, in accordance with the order written (or *noted*) in the scroll. ——140. **In a prize** = in a competition for a prize.——154. **In your account**, estimation. This *account* is used in the subjective sense; the *account* in line 156 in the objective sense.——155. **Livings**, estates. Cf. *Winter's Tale* (IV. iii.): 'Where my land and living lies.' The word is now confined to estates which belong to the Church.

157. **To term in gross**, to speak generally of.

170. **I give them with this ring.** So Shylock says (III. i. 102): 'I had it of Leah when I was a bachelor.'——173.

Vantage, vantage-ground.——**Exclaim on,** exclaim against. Shakespeare uses *on* with this verb in seven passages, in such phrases as 'exclaims on Death;' 'on the direful night;' &c.

174. **Bereft,** past participle of *bereave*, compound of *reave*, a form of *rob*. The ordinary function of *be* is to change an intransitive into a transitive verb (as in *moan, bemoan*); but it is frequently added to verbs already transitive; as, *befit; bemock; bestir; bepraise; bestain;* &c.——177. **Fairly spoke,** well and clearly spoken. So Shakespeare talks of books 'very fairly bound,' meaning *elegantly*.

180. **Blent,** blended.——185. **Our time, that.** The antecedent is to be taken out of *our*. Cf. V. i. 20 of this play: 'If you had known *her* worthiness *that* gave the ring;' and *Julius Cæsar* (I. i. 52):

> 'And do you now strew flowers in *his* way
> *That* comes in triumph over Pompey's blood?'

——190. **None from me,** a double use of the word *from*. ——198. **Intermission** (five syllables), pause, delay, or hesitation.——203. **Roof,** of my mouth.

204. **Last,** hold or continue—another of the weak plays upon words which the euphuistic tendency of the Elizabethan age made common in Shakespeare's time.——207. **Achieved,** gained.——217. **Very,** true. Cf. *Tempest* (II. ii. 109): 'Thou art very Trinculo indeed.' And *Hamlet* (II. ii. 49): 'I have found the very cause of Hamlet's lunacy.' ——227. **Commends him,** himself. This is a very common usage in Elizabethan, and still more common in Early English. Cf. *King John* (V. vii.):

> 'My heart hath one poor string to stay *it* by.'

——**Ope** = open.

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230. **Estate,** the unabridged form of the word state. Cf. *Coriolanus* (II. i.): 'It gives me an estate of seven years' health.'——237. **Shrewd contents,** evil news Cf. *As You*

Like It (V. iv.): 'He endured *shrewd* days and nights.' And we find in Shakespeare such phrases as 'a shrewd turn,' 'foul shrewd news,' and 'to lift shrewd steel against our golden crown.'

240. **The constitution,** temper, and habit of mind.——241. **Constant,** steady, firm-minded.

252. **Braggart.** *Ard hard* is a suffix which seems to indicate *habit of mind.* Thus a *braggart* is one who habitually *brags.* Cf. *coward, laggard, sluggard* (connected with *slug, slow, sloth,* and *slack*), &c.——256. **Mere,** thorough, unqualified, absolute.——258. **The paper as** = the paper being as.——260. **Issuing,** pouring out. This word in ordinary English is transitive only in one phrase, 'issue a paper or proclamation.'

266. **It should** appear. We should have expected *would.*——270. **Confound,** ruin.——272. This line means, 'He accuses the state of not giving equal rights and equal freedom to all.'——274. **Magnifico** was a title given to the nobility of Venice. See also *Othello* (I. ii.)

275. **Greatest port,** highest rank. The meaning here may be contrasted with that in I. i. 124 of this play.——**Persuaded with,** advised and pleaded with.——276. **Envious,** malicious.

283. **Deny,** forbid.——288. **The best condition'd and unwearied,** that is, most unwearied, the superlative being supplied out of *best.*——293. **Deface,** cancel——296. **Through** ought to be *thorough,* to make the line.——302. **Along** = with you. A usage of the word still existing in America.

306. **Cheer,** countenance. So we have in the New Testament: 'Be of good cheer!' And in Shakespeare:

'Whereat she smilèd with so sweet a cheer.'

312. **You and I.** Shakespeare seems to consider the phrase *you-and-I* as incapable of inflection.

SCENE 3.

1. Debtors in prison seem to have been allowed to go out, accompanied by an officer, for the purpose of making

arrangements with their creditors. This was also the case in London down to 1800.——7. **Fangs**, from O. E. *fangan*, to seize. Hence also, *finger*, *new-fangled*.——9. **Naughty**, unjust and wicked.——19. **Kept**, dwelt. *Keep* is frequently used in its intransitive sense by Shakespeare. Thus we find: 'Where earth-delving conies keep;' 'A Spaniard that keeps here in court;' 'Knock at his study, where, they say, he keeps.'——20. **Bootless**, useless.—— **Boot**, from the O. E. *betan*, to make *bet* or good. Cogs.: *Booty*; *to boot* (= 'to the good').

23. **Made moan**, complained.

25. **Grant**, allow. Cf. *Cymbeline* (II. i.): 'A fool granted' (= allowed or licensed).——27. **Commodity**, facilities of trading.——31. **Consisteth**, for *consist*; but *trade-and-profit* may be looked upon as a compound noun, equivalent to *commerce*.——32. **'Bated**, reduced, weakened.

SCENE 4.

2. **Conceit**, idea.

7. **Lover**, friend. This meaning is common in Shakespeare. Cf. *Julius Cæsar* (III. ii. 13), where Brutus begins his speech: 'Romans, countrymen, and lovers!'—— 9. **Enforce you**, can make you feel.——10. **Repent for**. Shakespeare has *repent of*, *for*, and *over*, and also without a preposition.——12. **Waste**, spend. Cf. *Midsummer Night's Dream* (II. i.):

'A merrier hour was never wasted there.'

And *Julius Cæsar* (II. i. 59):

'March is wasted fourteen days.'

14. **Needs**, an old genitive = *of necessity*. Similar genitives, now used as adverbs, exist in *else* (= *ellēs*), *lengthways*, *Mondays* (= of a Monday); and *hence* (*hennēs*), *whence* (*whennēs*).——15. **Lineaments**, features.——24. **Husbandry**, care.——**Manage**, management. The word *management* does not occur in Shakespeare at all.——32. **Imposition**, the task I impose on you.——34. **Lays**, for *lay*. This is very common with Shakespeare.

48. **Padua**, a university famous in the middle ages as a

great law-school.——51. **Imagined speed,** with the speed of thought.——52. **Tranect.** The word is probably *traject,* from Italian *traghetto,* a ferry.——**Ferry** = ferry-boat.——55. **Convenient,** suitable.——59. **Think of us,** think of seeing us. Co. S.

66. **Reed voice,** the shrill voice that comes between boyhood and manhood.——67. **Frays,** battles.

68. **Quaint,** finely turned, elaborate.——71. **I could not do withal** = I did not care for them; I could not do with them; they were not the sort I liked. I could not help it. Cl. P. S.——76. **Jacks,** a term of contempt. Cf. *Cheap-Jack* for hawker.——**Raw** = unripe, youthful. Co. S.——78. **All my whole.** A phrase found eight times in Shakespeare. See *Henry VI., Part I.* (I. i.): 'All the whole army stood agazed on him.'

SCENE 5.

2. **I fear you** = fear for you. Shakespeare makes *fear,* in the sense of *to be anxious about,* take a direct object. See III. ii. 29, and V. 306 of this play.——3. **Agitation,** another blunder of Launcelot's for *cogitation,* idea of.——11. **Scylla.** In the Straits of Messina there was, according to the old Greek tradition, a dangerous rock called *Scylla* on the Italian coast; and on the opposite coast of Sicily there was a whirlpool called *Charybdis.* In certain states of the wind, the sailor who kept away from the one, fell into the other; and hence the Latin line: 'Incidit in Scyllam qui vult vitare Charybdim.' (He falls into Scylla who desires to avoid Charybdis.)

25. **Are out,** have fallen out. or quarrelled. Cf. *Julius Cæsar* (I. i. 17): 'Be not out with me.'——39. **Quarrelling with occasion,** quibbling on every opportunity.——47. **Discretion,** the power of separating this from that. From Lat. *discerno,* I divide (mental things).——50. **A many.** Shakespeare uses both *the* and *a* with *many.* Cf. *Coriolanus* (III. i.):

> '*The* mutable, rank-scented *many,*
> Let them regard me as I do not flatter.'

And *King John* (IV. ii.): 'Told of *a many* thousand warlike French.' And we also find *a many* followed by *of*, as 'A many of your horsemen' (*Henry V.*, IV. vii.) Dr. Abbott, sect. 87, says: '*A* was frequently inserted before a numeral adjective, for the purpose of indicating that the objects enumerated are regarded collectively as *one*.' And he quotes, 'this three mile;' 'an eight days after these sayings' (Luke, ix. 28).——51. **Garnish'd like him**, furnished with words and ideas like his.——52. **Defy the matter**, set the meaning at defiance. Co. S.——59. **Mean it**, be thoroughly in earnest about living an upright life.

64. **Pawn'd**, staked, to make up the difference.

66. **Of me**, in me.——69. **Stomach**, inclination.——72. **I'll set you forth**, describe or praise you fully.

ACT FOURTH.

SCENE 1.

5. **Uncapable.** *Un* is the English; *in* the Latin negative prefix. But Shakespeare has *unfirm; unpossible; uncurable; unvincible*, &c.; and, on the other hand, he writes *incharitable; infortunate; incivil;* and *ingrateful* (all of which, by the way, are right). The modern use is itself variable, for we say *ungrateful* and *ingratitude; unequal* and *inequality*.——6. **Empty from.** This is the only instance in Shakespeare where *empty* is followed by *from*.

7. **Qualify**, modify, moderate.

8. **Obdurate**, with the accent on *dûr*.——9. **That**, a representative particle for *since*. The French use *que* in the same way; instead of repeating *si, quand*, or some such conjunction, they insert *que*.

13. **Very** would seem here to carry the meaning of *utmost*. Dr. Schmidt says that *very* is 'generally placed before substantives to indicate that they must be understood in their full and unrestricted sense.'

20. **Remorse**, pity or relenting. This is much the more usual meaning in Shakespeare. Cf. *King John* (IV. iii.): 'The tears of soft remorse.'——22. **Where**, whereas. Co. S.

24. **Loose**, give up *or* release (which is a cognate of *loose*, though it is not derived from it, but from Lat. *relaxare*, through the Fr. *relaisser*.)——26. **Moiety**, a portion. Low Lat. *medietas*, Fr. *moitié*. In nine passages Shakespeare uses it in the strict sense of one-half; and in seven passages he employs it in the sense of *a portion*.

39. **Charter**. Venice was an independent republic, with a Duke (Doge) at its head; but perhaps Shakespeare thought that it, like some of the minor Italian and German states, held a charter from the Emperor of Germany. ——43. **Say**=let us say *or* suppose.

46. **Baned**, poisoned. O. E. *bana*, destruction. We have the words *henbane* and *rat's-bane*.——47. **A gaping pig**, a pig's head on the table, with a lemon in its mouth.

50. **Firm**, sound, well-founded.——54. **Lodged**, settled. Cf. *Romeo and Juliet* (II. iii.): 'Where cares lodge, sleep will never lie.'——56. **A losing suit**, a suit in which I can gain nothing.

58. **Current**, course.——61. **Hates . . . kill**. Aristotle's definition of hatred is 'a desire for the non-existence of something which exists.'——62. **Offence** = offence taken. ——64. **Question**, discuss.

66. **Main flood**, the *flowing* (= flood) of the *main sea*.

67. **Question**. Here the word is used as a noun. See below, line 161.——71. **Fretten**. The original meaning of *fret* in O. E. is *to eat* (German *fressen*). So Shakespeare has: 'Rust the hidden treasure frets.' And we have in Scripture the phrase, 'a moth *fretting* a garment.'

77. **Judgment**, sentence passed.——86. **Parts**, offices, functions. Shakespeare, as an actor himself, very frequently uses *parts* in this sense.——98. **Upon my power** = upon my own authority.——100. **Determine**, decide upon. ——108. **Tainted**, diseased.

115. **Whet**, O. E. *hwettan*, to sharpen. ——121. **Wit**, sense.——125. **Pythagoras**, a Greek philosopher who is said to have first promulgated the doctrine of the transmigration of souls.——128. **Who, hanged**. Another instance of the *nominativus pendens*.

128. **Govern'd**, inhabited. Co. S.

129. **Fleet** = flit.

131. **Infused in.** But in line 127, Shakespeare uses *into*. The fact is that the O. E. *in*, like the Latin, meant both *in* and *into;* and in Lancashire it is still employed with the latter sense.——134. **Offend'st**, givest annoyance to, or hurtest.

136. **Cureless**, a hybrid—as *cure* is Latin (*cura*, care) and *less* is an English suffix. *Cureless* = past cure.——142. **Conduct**, escort or guidance. Cf. *Henry V.* (I. ii.): 'Convey him with safe conduct.'——145. **Sick**, ill. The word *sick* is still used in America in this older and quite general sense ——151. **Fill up**, fulfil.

152. **Reverend estimation** = reverence and esteem. **No impediment to let him lack**, no hindrance to his receiving. Cl. P. 8.——161. **Holds this question** = keeps this discussion before.——162. **Throughly** = thoroughly. Both forms were used indifferently in Shakespeare's time. We still have the adjective *thorough* and the word *thoroughfare;* but Shakespeare has *through-fare*.——169. **Danger** comes from a Low Latin word *domigerium* or *dangerium*, the power of inflicting *damnum* (loss or fine).——172. **Must.** Portia had used the word in its ordinary loose meaning, as equal to 'the only thing that will meet the case is for him to be merciful;' but Shylock takes it up in its most literal, hardest, and most absolute sense; and out of this twist in interpretation naturally rises the beautiful speech of Portia—one of the finest specimens of sweet, flowing, and rhythmic eloquence in all literature.——173. **Strain'd**, constrained or restrained.

175. **Twice bless'd**, pouring forth a double blessing.——181. **Fear of**, with an objective meaning.

203. **Truth**, honesty. The word *truth* is not confined by Shakespeare to an attribute of a statement; he applies it largely to persons. Cf. *Henry VI., Part II.* (III. i.):

> 'In thy face I see
> The map of honor, truth, and loyalty.'

206. **Curb. . . of.** Shakespeare has only twice used this idiom. The other passage is in *Henry IV., Part I.* (III. i.):

> 'He curbs himself even of his natural scope
> When you come cross his humor.'

237. **Hath full relation,** is in every respect applicable. ——240. **More elder.** Shakespeare has both double comparatives and double superlatives. He has *more better, more braver; most worst, most unkindest,* &c.

246. **On your charge,** at your own expense.

257. **Use,** custom. Cf. *Hamlet* (III. iv. 168):

'*Use* almost can change the stamp of nature.'

264. **Speak me fair** = speak well of me. Cf. *Twelfth Night* (V.): 'I bespake you fair.' And Shakespeare also turns *fair* into a verb, in Sonnet cxxvii. 6:

'*Fairing* the foul with art's false borrowed face.'

——266. **A love** = lover = dear friend. See note on III. iv. 7.——267. **Repent,** regret. Cl. P. S.——270. **With all my heart.** It lies in the English character to make these humorous remarks in the presence of death. Cf. the sayings of Sir T. More at his execution. So, when Thomas Hood was dying of consumption and reduced almost to skin and bone, a mustard poultice was put upon his feet, and he was heard to whisper: 'There's very little meat for the mustard.'——316. **Just** = exact.

317. **In the substance** = in the gross weight.——320. **Estimation** = estimated weight.——338. **Alien,** a foreigner. From Lat. *alienus,* foreign; from *alius,* another.——341. **Contrive,** plot.——343. **Coffer,** from the Greek *kōphinos,* a basket, which gives two forms of the word, *coffin* and *coffer.* ——351. **Formerly,** a word used in legal documents for *as aforesaid.*——363. **That** = my life.

367. **Render,** give, as in line 190.——370. **The fine for one half** = the fine which is to be placed upon the half of his property.——372. **In use,** to employ it in my business, but as trust money.——380. **Recant,** revoke. Used also by Shakespeare in the sense of *recall.*

388. **Ten more,** to make up twelve jurymen, who, as Ben Jonson informs us, were, in the time of Queen Elizabeth, jestingly called 'godfathers-in-law.'——394. **Serves you not** = is not at your own disposal.——395. **Gratify,** reward or recompense.

401. **Cope,** requite or pay for. From O. E. *ceapian,* to

buy. Cogs. : *Cheap*, a market; as in London, *Cheapside* (into which run Milk Street, and opposite, Bread Street, where John Milton was born); *chop* (to exchange); *chaffer* (to bargain for); *chapman* (a merchant); *horse-coper* (a horse-dealer); *Chipping* (having a market, as in Chipping Ongar and Chipping Norton); *Kippen* (the northern or Scotch form of *chipping*); *koping* (the Danish form used as a suffix to numerous towns); *Kiöb'nhav'n* (= Copenhagen, the *Merchants' Haven.*) The word is more generally used by Shakespeare in the sense of encounter (either in a friendly or in a hostile way).——**Withal** = with. But *withal* is always placed at the end of the sentence.——410. **Of force** = inevitably.——**Attempt** = press upon. Cf. *Winter's Tale* (IV. ii.): 'He will never attempt us again.'

434. **An.** *An if* is a pleonasm, like *or ere* (*or* and *ere* being two forms of the same word.) The meaning and force of *an* were probably weakened and partially forgotten, and so *if* was added.

SCENE 2.

6. **Advice,** thought or deliberation. See I. i. 138.——15. **Old swearing,** plentiful or hard. Cf. *Merry Wives of Windsor* (I. iv.): 'Here will be an old abusing of God's patience and the king's English.' 'Old,' from meaning what one has known of old, has come to mean that which is most remarkable or extreme in one's experience; as an old-fashioned winter is one that comes up to one's strongest idea of a severe winter.

ACT FIFTH.

Notice the intense quietness and social calm of this last act and scene—which Shakespeare introduces as a contrast to the terrible anxiety and tragedy of the trial. The main subject of the play is: *Friendship the harmonizer of life.* Shylock's hatred, though it runs away with our imagination, is really the foil and contrast to the central motive. ——4. **Troilus,** the son of Priam and Hecuba, fell in love with Cressid (or Cressida), a Greek. The story was a well-

known one in Shakespeare's time. A stock-play, called *Troilus and Cressid*, which Shakespeare took as the basis of his own, was well known upon the English stage; and Chaucer had, in the 14th century, written a long poem on the same subject.

7. **Thisbe**, a beautiful Babylonian lady, with whom Pyramus was in love. They agreed to meet at the tomb of Ninus; but, on arriving there, Thisbe was terrified by the sight of a lioness that had just killed an ox. She fled and left her cloak, which was stained with blood. When Pyramus reached the place and found the cloak, he thought a wild beast had killed her; and he made away with himself —an example which was followed by Thisbe.

10. **Dido.** An allusion to the desertion of the Queen of Carthage by Æneas.——**Willow**, the symbol of unhappy love. Cf. *Henry VI., Part III.* (III. iii.):

'I'll wear the willow garland for his sake;'

and the beautiful song of Desdemona in the third scene of the fourth act of *Othello*.——13. **Medea**, the daughter of Æetes, king of Colchis, and afterwards the wife of Jason, whom she helped to seize the *Golden Fleece*, was a great enchantress. To renew the youth of Æson, the father of Jason, she boiled him in a caldron into which she had thrown magic herbs, and thus made him young again.——23. **Out-night you** = beat you at this game of 'In such a night.'——33. **Hermit**, always spelt by Spenser and previous writers *eremite*, from Gr. *erēmos*, a desert.——48. **Expect** = await.——58. **Patines** (from Lat. *patina*, a plate), the name of the small gold or silver plate used for the bread in the Eucharist.

60. **Angel sings.** This is an allusion to the Platonic doctrine of 'the music of the spheres.'——63. **Vesture of decay** = this body in which the soul is clothed here.——65. **Diana**, as the goddess of the moon.——69. **Attentive** = on the stretch. From Lat. *tendo*, I stretch. Cogs.: *Tense, tension; intend; contend*, &c.——71. **Unhandled** = not as yet under the hand of the trainer.——76. **Mutual.** This word, which ought to mean *reciprocal*, has always been loosely employed in English. A very usual meaning in

Shakespeare is *common*. And Mr. Dickens uses it in the same erroneous, but very popular, sense in the title of one of his novels, *Our Mutual Friend*.

79. **Orpheus** was the son of Oeagrus and Calliope. He lived in Thrace at the period of the Argonauts, and was the musician in the *Argo*.

80. **Stockish** = insensible. Cf. the phrase 'stocks and stones.'——82. **The man.** Cf. *Julius Cæsar* (I. ii. 204), where Cæsar talks of 'that spare Cassius:'

> 'He loves no plays,
> As thou dost, Antony; he hears no music.'

——84. **Spoils** = acts of spoliation.——86. **Erebus.** From Gr. *Erebos*, darkness—the brother of Night, and name for the gloomy space under the earth, through which the spirits pass into Hades.

98. **Without respect** = except relatively.——102. **Attended** = attended to.——108. **Endymion.** The love of Selénè (the moon) for the beautiful youth Endymion has been the subject of many a poem—among others, one by John Keats.——120. **Tucket,** a set of notes on a trumpet to announce an arrival.——131. **God sort** = dispose or arrange. Still used in this sense in Scotland.

135. **In all sense** = in all reason. So also *in no sense*. See *Taming of the Shrew* (V. ii.): 'And in no sense is meet or amiable.'——140. **Breathing courtesy** = courtesy of mere breath or words.

145. **Posy,** motto. Contracted from *poesy;* but, according to some, corrupted from Fr. *pensée*, a thought.——153. **Respective,** had respect for your oath.——159. **Scrubbed,** paltry, or, it may be *stunted*, like *scrub* or *underwood*.——171. **Masters** = is master of.

173. **Mad** = very angry. Still used in this the O. E. sense in the United States.——174. **I were best.** See note on II. vii. 33.——196. **Contain** = retain. Cf. Sonnet lxxvii. 9: 'What thy memory cannot contain.'——198. **Much unreasonable.** So Shakespeare has *much forgetful*, *much guilty*, *much sea-sick*, *much sorry*, &c. We still say *not much unlike;* but we cannot say *much unlike*, as Shakespeare does.——200. **Wanted** = as to have wanted, and dependent

on *much unreasonable.*——201. **Held as a ceremony** = as a sacred thing. Only here used by Shakespeare in this sense. ——209. **Did uphold** = saved.——212. **Shame** in the subjective, and **courtesy** (= the demands of courtesy) in the objective sense.

225. **Enforced** = forced upon me.——234. **Wealth** = well-being, and probably pronounced *weelth*; but the association with *health* has altered the pronunciation along with the meaning. Cf. the Prayer-book: 'In all time of our wealth;' and in the prayer for the Queen: 'Grant her in health and wealth (= in all internal and external circumstances of good) long to live.'——238. **Advisedly** = with knowledge or deliberately.

248. **Set forth** = set out.——254. **Suddenly** = unexpectedly.——260. **Living** = the means of living.——270. **Satisfied . . . at full** = fully informed of the course of these events.

272-3. **Charge us . . . upon inter'gatories**, and **answer all things faithfully**, are legal phrases taken from the practice of the Court of Queen's Bench.——274. **Fear** = be anxious about.

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